NOVEMBER 15, 1939

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MUSICAL COURIER

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Chicago's City Opera Season Launched Glamorously with Revival of Boris Godounoff

Pinza Sings Czar—Chenier, Traviata, The Barber, and Louise With Grace Moore Are Features—Kurt Baum and Carl Alwin Newcomers in Aida — Stock Presents All Strauss Program With Rose Pauly — Philadelphians in Visit

By RENÉ DEVRIES

JASON F. WHITNEY, President

HENRY WEBER, Musical Director

CHICAGO.—Moussorgsky's Boris Godounoff served to open a grand opera season here for the second time since the inception of our company in 1910. In 1923 the Chicago Grand Opera Company presented the spectacular work with Chaliapin in the title role and Giorgio Polacco at the conductor's stand. This season the City Opera revived the music drama for its first performance in the Civic Opera House on October 28 with Ezio Pinza as the mad Czar and the newly appointed musical director, Henry Weber, conducting.

Filled to capacity with the elite in the stalls and boxes and less opulent music-lovers in balconies and galleries, the auditorium appeared resplendent and "the show" in the house proved as spectacular as the gorgeous presentation on the stage.

After the curtain had been raised Jason F. Whitney, president and general director, paid tribute to the late Paul Longone, who six years ago revived opera here at a time when everyone else abandoned the idea as hopeless. The president was followed by Robert C. Upham, city controller, who after lauding the courage and foresight of Longone, "the animating spirit of opera in Chicago for six crit-

(*Continued on page 5*)

Photo by Cosmo-Sileo Co.

MR. and MRS. ERNEST SCHELLING

arrive from Europe. Mrs. Schelling, the former Peggy Marshall, was married to the composer-pianist last summer abroad. He will again lead the New York Philharmonic Young People's Concerts, opening Nov. 18. In addition to the usual six Saturday morning concerts in Carnegie Hall, Mr. Schelling will conduct a series in Town Hall starting on Dec. 11 and continuing on Jan. 22 and Feb. 19.

Photo courtesy London Times

MYRA HESS PLAYS FOR THRONG

at the new series of free noon-day concerts which she arranged in the National Gallery, as London resumed music-going. Miss Hess was requested by the British Government to remain in England and aid in war work. The Musical Courier received a cablegram from Miss Hess on Nov. 10, explaining the reason for the postponement of her arrival in the United States for the extensive tour booked by her manager, Annie Friedberg.

Musical Life Is Resumed in London

Concerts Begin Again in Afternoons as Artistic "Blackout" Is Lifted

By Hugh Liversidge

LONDON.—Life is slowly beginning to course through the veins of London's musical world once again. Some of us have been busy collecting artists and getting things moving again.

The first Sunday concert since the war gave us the London Symphony Orchestra in a program comprising works by Wagner, Brahms and Tchaikovsky. Like a ray of sunshine to pierce the "blackout" gloom came Myra Hess in a most artistic and poetic performance of Beethoven's concerto No. 4, in G. Charles Hambourg conducted.

During the early part of the musical "blackout," Georg von Harten, pianist, and your scribe devised a plan for giving weekly concerts. Together with Boyd Neel, the conductor, they formed a committee and set to work. The aims of the concerts are to keep musical culture alive in these difficult times; to enable music

(*Continued on page 6*)

Boccanegra Will Open Metropolitan

Helen Traubel, Licia Albanese and Hermann Wiedemann Engaged — Bliss Urges Fund

With the addition of three new artists, bringing the total to ninety-one singers, the roster of the Metropolitan Opera has been completed for the opening of the fifty-fifth season on Nov. 27.

Simon Boccanegra will be the initial

(*Continued on page 5*)

(Right)

Photo by Raymond

GRACE MOORE AS LOUISE,

a role which she sang recently with the Chicago City Opera.

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Ballet Russe Gives American Premieres

N. Y. Season Brings First Showing of Several New Terpsichorean Creations

Overcoming transportation difficulties resulting from the hostilities abroad, the Ballet Russe de Monte Carlo started its Metropolitan Opera House engagement at the time promised by S. Hurok, their American manager, Oct. 26. Nearly half the company, however, did not arrive until almost the last moment, coming in on the SS. Rotterdam in time for only one rehearsal.

But when the curtains parted on the familiar Swan Lake, Alicia Markova, André Eglevsky (the newcomer), Roland Guerard, Roy Milton and the numerous swans and huntsmen gave no evidence of any last moment readying-up and the classic choreographic poem, to Tchaikovsky's score, again won ovations for principals and ballet.

Devil's Holiday Introduced

Came next the novelty, Devil's Holiday, a ballet in a prologue and three scenes by Frederick Ashton, to music of Paganini arranged by Tommasini. A brilliant *décor* by Eugene Berman added much to the attractiveness of the new work, which had Alexandra Danilova, Nathalie Krassovska, Frederic Franklin, Marc Platoff, Simon Semenoff, George Zoritch, Tatiana Chamie, Robert Irwin and Alexander Goudovitch as principals.

As gathered from the title, the ballet concerns the meddling of the Devil in mortal affairs, a sort of Mephistophelean adventure. Mr. Ashton had given his four principals, the Devil, the girl, her lover and the gypsy girl a wide gamut and the participants took full advantage. The ballet is a sly, sprightly number which might well undergo a tightening up. The episodes are somewhat overextensive as though Mr. Ashton had to pad out his original idea. Although the work does not become weighty thanks to the admirable dancing of both principals and ballet, it loses some of its broad humor in the attempt to stress poignancy. Miss Danilova and Miss Krassovska, as the girl and the gypsy maiden respectively, and Mr. Platoff in the title role gave notable impersonations. Mr. Franklin has yet to attain fullest understanding of a difficult assignment.

The familiar Gaité Parisienne, with its can-can as the highlight, was the final number enlisting Leonide Massine, who arranged the choreography and who was enthusiastically welcomed, Mia Slavenska, Eugenie Delarova, Lubov Rostova, Marina Novikova and Mr. Franklin and Mr. Platoff as principals.

Efrem Kurtz again ably conducted an orchestra.

Rouge et Noir Premiered

Novel hereabouts was the symphonic ballet, Rouge et Noir, which received its first American presentation on Oct. 28. The music underlying the "program" by Leonide Massine, is the first symphony by Shostakovitch.

That is not the easiest score to utilize for ballet, and therefore the Massine story loses itself here and there in a maze of symbolizing and general abstraction, with the human element emphasized less than philosophy and reflection.

However, Massine assembles fine color and gives much opportunity to his dancers, and after all, those are important considerations in any ballet production.

Alicia Markova distinguished herself strongly with an interpretation featuring emotion, grace and imagination. Others who contributed stimulatively to the solo and ensemble performances were Lubov Rostova, Frederic Franklin, Marc Platoff and Roland Guerard. Efrem Kurtz, the always able conductor, shared in the applausive ovations with Massine and the principals. The setting by Henri Matisse did not altogether suggest the nature and atmosphere of the scenario.

The rest of the evening's bill had Carnival, Spectre de la Rose and Capriccio Espagnol.

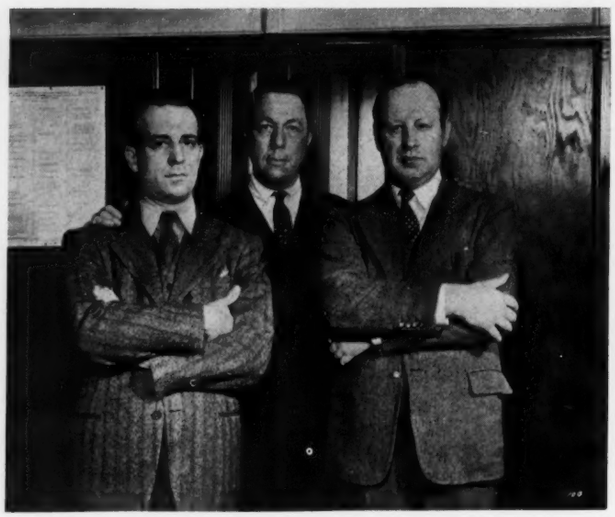
Igrouchka Bows

A fantasy, Igrouchka, choreographed by Fokine, was the most arresting number of the program on Oct. 31. The balance of the bill had Carnaval (Schumann) Devil's Holiday (Paganini) and Prince Igor Dances (Borodin).

The Fokine tale is a simple one about a country lass and her swain, who finally are made happy after some vicissitudes. Fokine treats the incidents with sentiment and humor, and the result is an entrancing set of steps, postures, tableaux and pageantry. The music is by Rimsky-Korsakoff — enough said! Gontcharova furnishes eye-pleasing *décor*.

Photo by Murray Korman

MARIA GAMBARELLI has been re-engaged by the Metropolitan Opera as premiere danseuse for the forthcoming season, according to an announcement by Edward Johnson, General Manager. This will be Miss Gambarelli's second year with the company. She has also been engaged to dance at many of the Sunday evening concerts throughout the season.



JOSE ECHANIZ, LUCIEN WULSIN and EUGENE GOOSSENS in the headquarters of the Cincinnati Symphony Orchestra. Mr. Wulsin is chairman of its board of directors, also president of the Baldwin Piano Company. Mr. Echaniz, Cuban pianist, was soloist at the Oct. 20 and 21 concerts.

Howard Barlow Will Conduct Baltimore Symphony

BALTIMORE. — Howard Barlow, conductor of the Columbia Broadcasting Symphony, has been appointed by Municipal Director of Music Frederick Huber, as conductor of the Baltimore Symphony Orchestra, only symphonic organization in the country founded and supported wholly by a municipality, succeeding Werner Janssen who recently resigned. Mr. Barlow will conduct eleven concerts beginning Jan. 7. He will continue his radio engagements.

Paris Has Weekend Matinees

PARIS.—Jacques Rouché, director of those theatres, has announced that the Grand Opéra and the Opéra-Comique will for the time being give matinees on Saturday and Sunday, at the Opéra-Comique.

I. S.

Virginia Haskins Scores in Debut With Chicago City Opera

CHICAGO. — Virginia Haskins, young American coloratura soprano, made a sensational success at her debut on Nov. 6 when she sang the role of Filine in Mignon with the Chicago City Opera.

Miss Haskins was trained by Rosa Raisa and Giacomo Rimini in Chicago.

R. D.

MUSICIANS ATTENDING THE OPENING of the new Hammond Organ studios, New York. Left to right, Gladys Swarthout, Irene Jessner, Friedrich Schorr, Marta Eggerth and (seated) Lotte Lehmann.

St. Louis Opera Opened With Aida

Bampton, Castagna, Jagel and Gurney Head Cast in Gala Performance

ST. LOUIS.—The St. Louis Grand Opera Association's fall series was opened with a resplendent staging of Aida on Oct. 14. The company, which made its debut last spring with several successful performances, gained new laurels under the musical direction of Lszlo Halasz and the stage direction of Dr. Ernst Lert.

Rose Bampton, American soprano, taking the place of an Italian artist detained in Europe, sang the title role with brilliancy. The cast included also Frederick Jagel as Rhadames and John Gurney as Ramfis, two native singers who sustained their taxing roles with effectiveness. Bruno Castagna was an opulent-voiced Amneris. Fred Destal as Amonasro proved a dramatic exponent. The other roles were worthily upheld, and the chorus of local singers and orchestra of players from the St. Louis Symphony coped successfully with the score.

Other performances on later dates include La Boheme, a double bill of Amelia Goes to the Ball and Pagliacci, and Siegfried.

B. T.

Jooss Ballet to Return With Novelties

The Jooss Ballet, now in Ireland, will sail in mid-December on a Dutch or American steamer, according to word received by the Columbia Concerts Corporation, American managers. The ballet is scheduled to begin its fourth tour of this country in January.

Two novelties announced for the American tour are: Chronica, a dance drama in three acts, with choreography by Kurt Jooss, costumes by Dimitri Bouchene and music by Berthold Goldschmidt, and Spring Tale, romantic fairy story with choreography by Jooss and Aino Siimola, costumes by Hein Heckroth and music by F. A. Cohen.

The ballet opens its tour at Wilkes-Barre, Pa., on Jan. 4, and will visit cities in the East and make its first trip to Havana.

Chicago City Opera Rings Up Season's Curtain Brilliantly

(*Continued from page* 3)

ical but fruitful years until his sudden and premature passing this summer," stated that "in a sense this season will also be Mr. Longone's. It is being presented by his colleagues and loyal friends according to his carefully formulated plans." Then the curtain was lowered for a minute as a silent tribute to the late impresario.

EZIO PINZA

Ezio Pinza's Boris follows the tradition set by the great Chaliapin in action. Vocally, the Italian baritone put to shade memories of other Borises who have appeared on our lyric stage besides the Russian baritone. Eleanor LaMance, programmed now as Elen Longone, showed fortitude in appearing as Marina on the opening bill, in view of her bereavement. Gorgeously costumed, she pleased the eye as she delighted the ear with the beauty of her song. Armand Tokatyan made the role of the pretender, Dimitri, seem more important than his predecessors, for he found in it opportunities to disclose his fresh voice to advantage. Giuseppe Cavadore's Prince Shuisky was a creation all his own, one that fitted Pinza's Italian portrayal to perfection. Douglas Beattie's sonorous basso as Pimenn and Virgilio Lazzari's comical Varlaam were among the outstanding factors in a performance of exceptional merit. The Missail of Michael Signorelli marks him an intelligent comedian and a tenor sure to find a niche all his own in any major opera company. In Elizabeth Brown and Helen Margolyne, cast as Feodor and Xenia respectively, were discovered two well-behaved children, and in Ada Paggi a well-voiced nurse. Mark Love made the small role of Tchekaloff important enough; and the balance of the lengthy cast contributed in no small measure to the fine ensemble in which chorus and orchestra shone brilliantly. Under Henry Weber's able guidance the entire performance had smooth sailing.

Andrea Chenier Returns

Towards the close of last season Andrea Chenier held the boards after an absence of several years. The success of its two performances with Gigli in the title role and Rose Bampton as Madeleine prompted Longone to choose the Giordano revolutionary opera to open this year's subscription season. The late general director had in mind Galliano Masini for the Chenier, but the popular Italian tenor was detained in Europe. Tokatyan, a well routined tenor, was chosen to fill the breach and though the role is somewhat heavy for a lyric tenor, he came out of the ordeal with flying colors, surprising his most sanguine admirers by the virility and lusciousness he brought to the vocal score. Rose Bampton duplicated her success of the previous season and proved herself once again the real heroine of the night. Other important characters were entrusted to Carlo Morelli, Ada Paggi, Harriet Brewer, and Pompilio Malatesta. Conductor Angelo Canarutto kept things together and Stage Director Defrere's *mise-en-scène* showed unmistakable craftsmanship.

Three-Star Traviata

The powerful combination of three luminaries in the operatic firmament was the magnet that attracted the throng to the Civic Opera House for the first performance of Verdi's La Traviata. Helen Jepson, Tito Schipa and John Charles Thomas have large individual followings and the association of their names in one opera overflowed the Civic Opera House. Miss Jepson grows annually in her art until today she has reached the zenith of her brilliant career. Beautiful to gaze at, her Violetta has improved greatly in emotionalism. Likewise, the voice is ampler in all registers, richer in color and even fresher in quality. After a short absence from our lyric stage Tito Schipa returned in one of his favorite roles, Alfredo, which he has not sung here in more than a decade. The art of singing holds no secrets for this master singer and his use of *mezza-voce* throughout the opera gave his song a note of tenderness seldom heard in the past. Many Germonts pères have trod our stage, including John Charles Thomas himself, yet it is doubtful if a more aristocratic or well voiced one has pleaded so eloquently with his son than did Thomas at his first appearance here in some time. Henry Weber conducted.

HELEN JEPSON

Newcomers in Aida

A fine performance of Aida auspiciously launched the Board of Education series. Rose Bampton made us acquainted for the first time with her poetic version of the Ethiopian princess. In his debut as Rhadames, Kurt Baum disclosed tellingly his voice of velvety quality, acted expertly and appeared very much at ease on the stage. Elen Longone, the Amneris, and George Czaplicki, the Amonasro, vied with the two other principal protagonists in the esteem of an audience that filled the auditorium. Excellent also were the King as sung by Mark Love, the Ramfis of Lazzari and the Messenger of Giuseppe Cavadore.

(*Continued on page* 18)

Metropolitan Seeks Maintenance Fund

(*Continued from page* 3)

work with Lawrence Tibbett, Elisabeth Rethberg and Ezio Pinza in the principal roles.

General Manager Edward Johnson revealed that Licia Albanese, Italian lyric soprano, Hermann Wiedermann, German baritone, and Helen Traubel, American soprano, have been added to the roster.

As previously announced other newcomers will be Jarmila Novotna, lyric soprano; Hilde Reggiani, coloratura soprano; Annamary Dickey, American soprano; Mack Harrell, native baritone; Alexander Kipnis, Russian-American bass; Lodovico Oliviero, Italian character tenor, and Eyvind Laholm, American tenor who has sung Wagnerian roles abroad. Giacomo Lauri-Volpi, tenor, returns to the company after a seven-year absence.

Several changes have been made throughout the personnel and many artists not listed in the prospectus may appear as soon as the matter of their leaving their European homes is clarified.

William DeForest Manice and Lewis L. Strauss have been elected members of the Board of Directors of the opera association.

Full details concerning the company and a review of the season's opening will be published in the December 1 issue.

Bliss Stresses Need for Fund

General Manager Johnson and his two aides, Edward Ziegler and Earle R. Lewis, were feted on Nov. 3 at the Waldorf-Astoria Hotel, New York, by members of the Metropolitan Opera Guild. Bidu Sayao, soprano, Jan Kiepura, tenor, and Mack Harrell, new baritone of the company, provided a musical program and there were several sketches depicting the work of the three guests at the opera.

Cornelius N. Bliss, chairman of the board of directors of the Metropolitan Opera Association, Inc., after lauding the work of Mr. Johnson and his assistants, and also the guild under the leadership of Mrs. August Belmont, president, expressed the hope that the company would continue despite the fact that its lease of the building, from the Metropolitan Opera and Real Estate Company, expires on May 31, 1940.

"There appears to be no other place in New York in which we can give opera," Mr. Bliss said, "as it has been given in the Metropolitan during the last two generations. The Board of Directors of the Opera Association fully realize the gravity of this situation and feel that it would be a calamity to the cultural life of the city and of the country if the Association should be no longer able to give opera in New York.

"We have received some letters indicating that the time has come to build a new opera house, but I can assure you that unless something wholly unexpected develops, it is impossible under existing conditions to raise the money. To build a great opera house worthy of this city would cost in the neighborhood of $7,000,000. We hesitate at this time to embark on such an adventure.

"Your Board of Directors has explored many roads that might lead to a solution of our problem. Some of them have been found impossible, some are still open. We have real reason to hope that one of them will lead us to our goal and make it possible for us to continue to give opera at the Metropolitan Opera House until such time as a new house may be possible.

"The success achieved by the present management, artistically and financially, the enthusiasm that has been aroused for opera through the efforts of the Guild and the great history and tradition of the Metropolitan over a period of more than fifty years, make me realize that we must not fail.

"The demand to save the opera that comes to us from every side, from our subscribers and friends, from the widespread and ever increasing radio audience and from the people of New York who look upon the Metropolitan with pride, from the opera loving public everywhere who regard the Metropolitan as one of the outstanding institutions of the nation, this demand makes me believe that we will succeed."

LILY PONS HELPS THE RED CROSS.

The Metropolitan Opera soprano, now on the most extensive concert tour of her career, sets up her own collection agency for the French Red Cross in each town by selling her autograph for twenty-five cents.

Other Speakers Heard

David Sarnoff, president of the Radio Corporation of America and a director of the opera company, spoke on art and business in opera and declared that more than 440 hours of opera have been broadcast by NBC, which would have brought an income of $5,000,000 at regular commercial rates.

Mrs. Belmont announced that through an anonymous donor a gift of $1,000 had been made to the company to be used to give young American artists special stage training.

Mr. Johnson, responding in behalf of "Ed., Ned and Earle," made a "confession" and lauded his staff mentioning many by name.

In the skits that followed the dinner the participants were Mrs. Thomas Vietor, Nancy Horton, Alice Polk, Sonia Stokowski, Mrs. Francis Rogers and finally a song, sung in four languages by Doris Doe, Irene Jessner, Nicholas Massue and John Gurney, as a tribute to Mr. Ziegler.

More than 1,000 attended.

England's Music Starts Again as a War Antidote

(Continued from page 3)

lovers to hear first class music at a cost low enough to meet the present economic conditions; to give work to a number of artists who find their engagements cancelled.

The first of our Everyman's Concerts took place on Wednesday at the Rudolf Steiner Hall, and was well supported. The concert opened with Bach's Piano Concerto in D minor. Von Harten was soloist with a section of the Neel Orchestra. Listening to this polished performance made us forget our sorrows—the slow movement was particularly telling. And then one would catch sight of the string bass player in khaki, and the whole horrid business would momentarily return.

Elsie Suddaby gave Bach's My Heart Ever Faithful and With Thee the Unsheltered Moor I'd Tread by Handel. Von Harten was also the distinguished and musicianly soloist in Handel's Piano Concerto No. 4, in F. Throughout the concert his artistry was much admired.

Your scribe attended the session in the triple role of Courier correspondent, committee member and Air Warden. How we all enjoyed the concert and seeing all the old faces again!

Vic-Wells Active

The Vic-Wells opera and ballet organization announces a series of Saturday performances of opera. The first one to be offered was that old warhorse, Gounod's Faust. Joan Cross (Marguerite), Tudor Davies (Faust), Roderick Lloyd (Mephistopheles), so far from being depressed by the current situation, were on their mettle and soared well above their usual form. Rose Morris made an excellent Siebel.

Laurance Collingwood conducted an orchestra reduced in strength, reenforced by a piano. The chorus was also somewhat depleted. Despite these drawbacks the performance reached a high standard.

Lamond Returns

Veteran pianist Frederic Lamond showed in his recital that he was equally at home with works as diverse as Liszt's Weinen, Klagen Variations, Beethoven's Waldstein sonata and the same composer's six Bagatelles. The packed Wigmore Hall gave the pianist a well deserved ovation.

London Symphony Begins Series with Myra Hess Soloist—Vic-Wells Performances and Everyman's Concerts Are Features of Early Recovery from "Blackout"

Other Music Scheduled

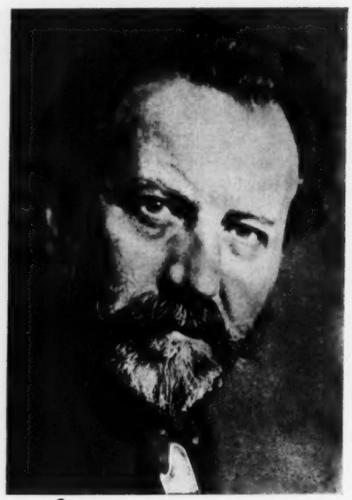
In addition to the events already noted, concerts are to be given by the London Philharmonic Orchestra, including both the Courtauld-Sargent and the Royal Philharmonic Society series, the latter also to include chamber music on Sundays at Sadler's Wells. Myra Hess opened a series of daily afternoon recitals of piano and chamber works at the National Gallery. Lionel Tertis plans two appearances at Wigmore Hall, assisted by William Murdoch. Most of the events at present are in afternoons, on weekends. Even some choral performances are contemplated.

In the provinces a tour was organized by the London Philharmonic Orchestra, including Cardiff, Swansea, Cheltenham, Southampton and Croydon, with Sir Thomas Beecham and Sir Adrian Boult conducting. Ten Hallé Orchestra concerts are to be given in Manchester on Sunday afternoons, conducted by Beecham, Sir Henry Wood and Dr. Malcolm Sargent. Such cities as Torquay and Bournemouth are continuing their municipal orchestral programs.

"Proms" Open—and Close

Since this year's Proms were fated to be the shortest series heard in years, it is perhaps worth while to summarize the opening.

The 45th season opened on schedule at Queen's Hall with that wonderful veteran, Sir Henry Wood, officiating once again with the BBC Orchestra. The series—alas, so soon to be interrupted—was to have extended to October 7. Sir Henry and the orchestra were again to have concertized every night except Sunday—a Herculean task of devotion.



SIR HENRY WOOD
conducted some of the first concerts offered in England since war began.

The performance of Elgar's Introduction and Allegro for strings made an auspicious start to the series. Frank Titterton gave some valient vocalizing in Handel's singularly prophetic aria, Sound an Alarm. The orchestra accompaniment was turgid. Joan Hammond gave Ah, fors' e lui with her usual skill. The inclusion of Vivaldi's concerto for four violins in the program showed enterprise, but the orchestral playing revealed lack of rehearsal. Benno Moiseiwitsch was the accomplished pianist in Rachmaninoff's Rhapsody on a theme of Paganini. Sir Henry received an ovation.

Schubert and Liszt

At the next Tuesday's Promenade, Louis Kentner made the most of Liszt's somewhat shoddy second piano concerto. In Schubert's C major symphony Sir Henry Wood and the orchestra made the climaxes impressive, but liberties were taken with the tempo.

Richard Tauber was very pleasing in Mozart's Dalla sua pace but less so in three Schubert songs and Weber's Durch die Wälder.

Bach Program

Wednesday's Bach night was a more heartening experience than is often the case at the "Proms." The lovely aria, Jesus Sleeps, sung by Astra Desmond, was a renewal of a remarkable experience.

The Concerto in D minor for two violin and strings was ably played by Orrea Pernel and Winifred Small.

The highlight of the evening was provided by four young pianists, Suzan Slivko, Iris Loveridge, Ross Pratt and Denis Matthews, who I understand, come from the Royal Academy of Music. Their playing of the four piano concerto in A minor showed a care of preparation and unity of outlook seldom achieved.

Orrea Pernel and Winifred Small were also soloists in Holst's interesting concerto for two violins and orchestra.

Thursday's seance was remarkable for the first London performance of songs by Benjamin Britten and the first performance in England of Arthur Bliss's piano concerto. In Britten's songs for soprano based on two poems by Arthur Rimbaud, Marine and Being Beauteous, the melodic line is felicitously wedded to both words and expression. Sophie Wyss was the soloist. As those who heard the premiere in New York this summer know, the Bliss piano concerto is skillfully contrived, the finale being particularly brilliant. Solomon made the most of the ample opportunities in the score. A word of praise, too, to Sir Henry Wood and the BBC Orchestra for their able assistance.

Ireland's Concertino

John Ireland's new concertino for strings received its first London performance on Friday. The work, reminiscent of Elgar, has decided appeal.

The rest of the evening, mostly devoted to Beethoven, was remarkable for Sir Henry's fine reading of the Eroica symphony, which was strangely reminiscent of Toscanini's with the same orchestra. Maurice Cole was the musicianly soloist in the C major piano concerto. He very wisely gave us the composer's own cadenzas, instead of improvising his own. The orchestra accompanied admirably.

Wood's New Role

At Saturday's Tchaikovsky concert the audience was amused to see Sir Henry Wood come on the platform carrying a cello. The reason? Thelma Reiss, soloist in the Variations on a Rococo Theme for cello and orchestra, had hurt her arm in an automobile accident. In spite of this, she acquitted herself valiantly.

Eda Kersey was able soloist in the violin concerto. Francis Russell skillfully vocalized in Lenski's aria.

Brosa Scores as Soloist

On Tuesday Antonio Brosa was the very excellent soloist in the first English performance of Marcel Delannoy's violin concerto. The work is facile in expression but does not compel.

Brosa was the soloist with Bernard Shore in Mozart's Concertante for violin, viola and orchestra. Both soloists gave examples of exceptionally high musicianship. Noel Eadie was effective in Mozart's Ach, ich liebte, as was Norman Walker in Haydn's grand old aria, Now Heaven in Fullest Glory Shone.

ALICE TULLY,
American soprano, arrived from Europe on the Dixie Clipper on Oct. 24. She starts her new season in Wilmington, Del., and will appear in the Eastern states in December.

JAN KIEPURA AIDS POLISH RELIEF.
Mr. Kiepura is shown receiving tribute after singing for the Pulaski Memorial Committee, raising funds for Polish victims of the war. The Metropolitan Opera tenor, demobilized by his government, is fulfilling his concert and opera engagements in the United States at its request.

Fauré's Prométhée Is Restored in Nice Roman Arena

Forty-Year-Old Stage Work Revived with Aid of Large Musical Forces—Score Retains Interest and Holds Impressive Pages

By LELAND L. SMITH

NICE.—The Riviera's summer season has seldom been as notable as this year, and music festivals of great worth and proportions delighted the many tourists. Too bad that all this had to end when war came—at least for the moment.

In Nice, operatic and classical drama presentations drew thousands to the ancient Roman arena at Cimiez, and to the public gardens. Also, the summer school of music with well-known professors was a feature of the Mediterranean University Center.

Berlioz, Wagner, and other gala concerts were given by the Monte Carlo symphony orchestra and choir with noted operatic singers as soloists. Here the orchestra played international programs of much interest on the famous terraces overlooking the Mediterranean.

In Menton, the verdure theatre, located in the ruins of an ancient Greek construction, gave productions of Carmen, Mireille, and other favorite operas under the stars.

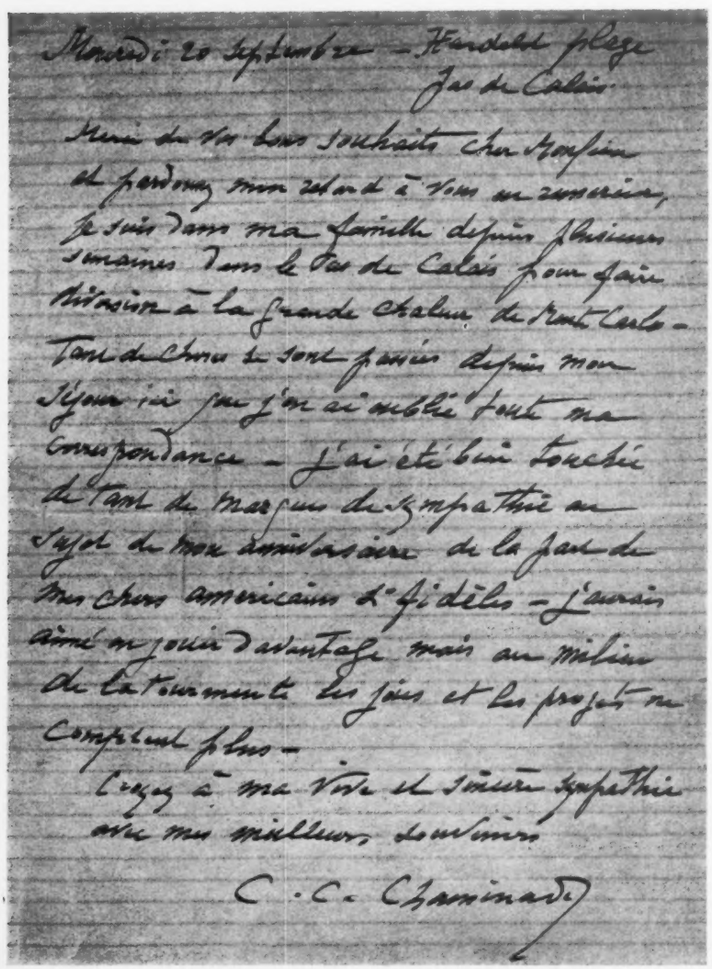
But it is to the monster production of Gabriel Fauré's Promethee that special mention must be given. Composed in 1900 especially for production in the Roman arena at Béziers, France the text of Promethee is by Jean Lorrain and A. F. Hérold.

The work is of gigantic proportions. In addition to an over-sized orchestra, two military bands and a chorus of 200 are required. Half of the characters declaim, and the singing roles demand Wagnerian voices. The spoken portions are so beautifully balanced with the musical numbers that the work does not suffer from this dual personality—on the contrary, it is enhanced.

Universal acclamation greeted the work. Saint-Saëns, that sarcastic and jealous critic whose Déjanire had been successfully created under the same circumstances the previous year, went to Fauré after the performance and told him, "With your Promethee, you have outdistanced all of your confrères including myself, and I do not feel a bit badly about it—quite the contrary." So great was the success, musical and spectacular, that Promethee was soon given in the largest Paris hall, the Hippodrome. But the orchestra plus the military bands were too much even for this tremendous structure, and a reduced version had to be made before it could be presented at the Opéra.

Owing to these difficulties, Promethee, as originally conceived, was not again given until Nice's excellent presentation in the Cimiez arena with Mmes. Gaby Maurice, Million, Rachelly, and MM. Lapeltrie, Lafont, and Salmond of the Paris Opéra. The speaking roles of first importance were held by Roger Gaillard (Promethee) and Mlle. Brou (Pandora) of the Comedie Francaise. The robbing of fire from the Gods, the chaining of Promethee to the rocks, the exhortations of his mother, and the final opening of the fatal chest by Pandora were among the outstanding numbers. The opening prelude is of massive size and should be on the program of every symphony orchestra. The prelude to the second act was a pantomime showing Pandora being carried to her grave by her mourners whose lamentations occasionally joined the priceless harmonies of the funeral dirge played by the orchestra. To Berlioz at his biggest, add the refinement and color of Fauré and this will give an idea of the sublimity of the work. Join to this the crumbling setting of the Roman arena with cyprus trees and starlit sky as a background, and it is no wonder that the thousands of spectators departed deeply moved.

GUILA BUSTABO IN SCANDINAVIA alights from plane in which she flew from Amsterdam to Malmö. The American violinist appeared recently in Oslo, in Helsingfors, and with orchestra under Fritz Busch in both Stockholm and Copenhagen; in Gothenberg with orchestra under Issay Dobrowen, and with the Bergen Symphony. With Dobrowen she gave a Beethoven sonata evening and then returned to Stockholm for a recital. After her Helsingfors appearance, she received from Sibelius a photograph autographed "with admiration."



Mardi 20 Septembre — Hardelot Plage
Pas de Calais

Merci de vos bons souhaits cher Monsieur et pardonnez mon retard à vous en remercier. Je suis dans ma famille depuis plusieurs semaines dans le Pas de Calais pour faire diversion à la grande chaleur de Monte Carlo — Tant de choses se sont passées depuis mon séjour ici que j'en ai oublié toute ma correspondance — J'ai été bien touchée de tant de marques de sympathie au sujet de mon anniversaire de la part de mes chers américains si fidèles — J'aurais aimé en jouir davantage mais au milieu de la tourmente les joies et les projets ne comptent plus —

Croyez à ma vive et sincère sympathie avec mes meilleurs souvenirs

C. C. Chaminade

Chaminade Sends a Birthday Message to Her American Friends in Wartime

Mme. Cécile Chaminade, French composer of graceful music for the piano and orchestra, who recently celebrated her seventy-eighth birthday, has sent a message to her American friends expressing her gratitude for their felicitations. Scores of musical clubs and other groups in this country have been named after Mme. Chaminade.

The message is of particular significance, also, because it was written after the French nation had entered the war, and therefore expresses the reactions of a sensitive artistic nature to these events.

Mme. Chaminade-Carbonel (born Cécile Louise Stéphanie Chaminade) was for many years active as a pianist as well as composer. Born in Paris, August 6, 1861, a pupil of Lecouppey, Savard and Marsick, she also studied composition with Godard. Bowing as a pianist at 18, she made many appearances in France, England and elsewhere in Europe, chiefly in programs of her works. Her output includes a comic opera; La Sevillane; ballet-symphony Callirhoë (Marseilles, 1888), a lyric symphony, Les Amazones (Antwerp, 1888), about sixty piano pieces, romantic in style, of which the Scarf Dance and La Lisonjera (The Flatterer) are best known, airs de ballet, and suites for orchestra, and many songs.

In reply to a note congratulating her on her birthday anniversary from her old friend, Irving Schwerké, Paris representative of the Musical Courier, Mme. Chaminade wrote as follows:

"Wednesday, Sept. 20.

"Hardelot Plage, Pas de Calais.

". . . I have been for several weeks with my family at Pas de Calais, in order to escape the great heat at Monte Carlo. So many things have happened since my stay here that I have completely forgotten my entire correspondence.

"I have been touched by the many expressions of sympathy on the occasion of my anniversary on the part of my dear and faithful American friends. I would have loved to take advantage of these invitations, but in the valley of sorrow one no longer understands how to be joyful and to make plans.

"Accept my lively and sincere sympathy, with my best remembrances,

C. C. CHAMINADE."

Many Debuts Continue in New York Recital Halls

Appearances by Kreisler and Ganz—Josef and Rosina Lhevinne in Duo Lists—New Friends Resume Concerts—Cycles Continue—Belgian Piano Quartet in Bow

The recital roster in Manhattan's leading halls continued to grow in the last days of October and the opening week of November. Among the notables of the recital world who returned were Fritz Kreisler and Rudolph Ganz.

The New Friends of Music resumed their Sunday concerts at Town Hall, introducing William Primrose's new quartet in the second of these events, while that violist assisted the Budapest Quartet in the first.

The usual number of debutants were in evidence. The cycles by Katherine Bacon and by Zimbalist and Sokoloff were continued.

Summarizing briefly, vocalists who appeared during the fortnight were Erica Darbo, Nina Quartin, Elsa Zebranska, Nemone Balfour, sopranos; Joanne de Nault, Georgia Graves, Grace Leslie, contraltos; Mack Harrell and Harold Patrick, baritones. The pianists, in addition to those named, included Josef and Rosina Lhevinne, and Silvio and Isabel Scionti, both in duo recitals; Jan Smeterlin, and Paulina Ruvinska. Mara Sebriansky, a Naumburg prize winner, was another violinist heard, while Gdal Saleski upheld the cello banner. The Belgian Piano Quartet and the Vinaver Choir were new ensembles to come to hearing.

Mara Sebriansky in Naumburg Recital

Mara Sebriansky, young violinist, one of four winners of the Naumburg Foundation Award this year, was presented in an afternoon Town Hall recital on Oct. 23. A product of Conrad Held and Louis Persinger at the Juilliard School, Miss Sebriansky has had extensive ensemble, radio and teaching experience. She is a player of refined feeling, with subtle command of rhythm, dynamics and ability to play rapid figurations with grace and point. Her tone, individual and often eloquently fused with nervous fire, is not of the largest, and there were moments too, when her intonation suffered probably from the stress of a debut.

The substantial program opened with the Tartini sonata in A minor, Milton Kaye providing expert piano assistance. Miss Sebriansky played the work with aristocratic spirit and intimacy. The Mozart concerto in A major, one of the most individual and delightful of the master's works, had some excellent moments, particularly in the first two movements, though the final rondo was not ideally touched with imagination. The sweetish Glazounoff concerto was done with aplomb, and the second half brought works of Dohnanyi and Paganini (variations on Moses theme), a Dream Fantasy for violin alone by Frederick Dvonch (premiere) and a Bulgarian Rhapsody by Wladigeroff. The audience was enthusiastic.

Katherine Bacon's Second Program

Sensitive musicianship was again on display in Town Hall on Oct. 23 when Katherine Bacon gave the second in her series of Beethoven sonata programs. The pianist elected the Pastorale for her opening number and followed it with the G minor (op. 49, No. 1), the more familiar Sonata quasi una Fantasia in E flat, the E minor (op. 90) and the C major (op. 2, No. 3). The Pastorale was presented with taste and meticulous attention to detail. The brief G minor became a tonal miniature while the "fantasia" aspect of her third offering was delivered with exuberance and spontaneity.

Joanne de Nault Sings

Joanne de Nault, French-Canadian contralto, in her initial Town Hall recital on Oct. 24, revealed assets which entitle her to an outstanding place among singers of her category. But on this occasion the contralto's work was more marked by taste and discretion than fully realized artistic possibilities. There was an air of excellent judgment about her interpretations, while the voice itself is one of imposing quality and satiny finish. Directness of communication with her audience was sometimes impeded by her reading of texts from a small book. Good German diction added interest to a series of refined interpretations ranging from old Italian airs, Lully's Revenez, Amours from Thèsée, lieder of Schumann, Schubert Wolf, Kaun, a Bruch aria, songs by Duparc, Rhené-Baton, Lazzari, Thomas, Saint-Saëns, to an English group by Pesse, German and Rachmaninoff. Ellmer Zoller was a dependable accompanist.

SILVIO AND ISABEL SCIONTI

Georgia Graves in Town Hall Program

Prior to inaugurating a tour, Georgia Graves, American contralto made her annual Town Hall appearance on Oct. 25 in a program which featured a Sibelius group and two items of his compatriot, Kilpinen, both of whom she visited this summer. Miss Graves opened her list with a Monteverde air and then came two Handelian items wherein her command of oratorio singing was at its best. Here was complete authority of style and keen understanding. Some Franz, Sjorgen and Hugo Wolf numbers and an English group of Thomas Bayly, Giannini, Rogers and a Stephen Foster song completed her list. Miss Graves is a contralto of opulent voice, used skilfully and intelligently. Her Lieder showed true interpretative ability while the Sibelius numbers, moody and dramatic by turn, were given sympathetic reading. His setting of an excerpt from Shakespeare's Twelfth Night had to be repeated. Needless to say there were encores in response to demands of a large audience. Conrad Forsberg was the cooperative pianistic associate.

Erica Darbo Offers Song Recital

A first New York recital by Erica Darbo, Scandinavian dramatic soprano, at Town Hall on Oct. 26 reintroduced a dynamic artist who won considerable acclaim as Salome in Cincinnati and at the Lewisohn Stadium in New York two summers ago. Miss Darbo is generously endowed vocally and contagiously spirited in her approach to music. Her singing of groups of songs by Schubert, Brahms and Grieg, and arias by Verdi and Wagner was done with a whole-souled manner and powerful tonal attributes, and an artistry that overleaped some inequalities in her vocal production. She can evoke a mood powerfully, and give introspective coloring to a lyric, but on the whole seemed more at home in works depending for effect on declamation than on fine-spun vocal line. There were a number of extras. William Tarrasch was at the piano.

Harold Patrick's Debut

A good impression was made by sturdy vocal qualities and sincerity of expression when Harold Patrick, a New Jersey baritone who won an Atwater Kent Prize in that state, made his first Town Hall appearance on Oct. 27. Singing arias by Handel, Arne, and Rontani with substantial tones and ringing top notes, as well as intelligent command of line, he also scored particularly with Irish folk songs and Negro numbers by MacGimsey and Wille, an aria by Massenet, and English songs. Lieder by Strauss, Schubert and Trunk were among his further offerings. Anca Seidlova, who was at the piano for the recitalist, was represented also by a MS. song, Love's Pledge.

Grace Leslie Marks Anniversary

Commemorating the fifteenth anniversary of her New York debut, Grace Leslie, contralto, made her first Town Hall appearance since 1936 on the afternoon of Oct. 28. Miss Leslie is a vocalist of experience in oratorio and church work and has appeared with many orchestras. She is also a member of the faculty of the Connecticut College for Women and the Henry Street Settlement in New York. If her pupils follow her example, many notable additions to the musical firmament can be expected, for this contralto gave a demonstration of vocal technic that might well have been heard by other students. Vocal production, command and placement of tone, intonation, breath control were managed with consummate art. Miss Leslie also brought to her numbers notable phrasing and admirable stylism and interpretation.

In the cavatina from Donizetti's Anna Bolena, Miss Leslie demonstrated that florid passages have no terrors for a vocalist sure of her powers. Schumann's Frauenliebe und Leben cycle brought admirable examples of interpretative command, while A. Walter Kramer's The Patriot was emotionally stirring. (The composer shared the applause). A miscellaneous group of Debussy, Mahler, Respighi, Johansen and Castelnuovo-Tedesco was followed by an English section including Elinor Remick Warren's Who Calls. Needless to say, encores were necessary to satisfy the large audience.

RUDOLPH GANZ *FRITZ KREISLER*

Fritz Kreisler Draws Throng

Never in recent years has the long celebrated Austrian violinist (now a French citizen) played better than before this packed audience on Oct. 28 at Carnegie Hall, some of whom occupied seats on the stage.

Photo by David Milton

MARGARET DAUM WEDS LOUIS CHARLES DAUM, the couple being shown at the reception in their New York home. Mrs. Daum is the American soprano of radio, stage, concert and television. Mr. Daum is associated with the Holland-America Line.

Deluge of Musical Events Marks Autumn Weeks

Kreisler was in superlative form, his luscious tone, facile execution and versatile musicianship exhibiting themselves irresistibly. Also there were his deep devotion and pulsing humanity to give additional delight and entrancement.

Mozart's D major concerto had sublimated interpretation, with feeling delicate and redolent. Bach's B minor Partita sounded its noble message to perfection. The Chausson Poeme ever has been a chef-d'oeuvre of violin exposition under the Kreisler fingers and bow and again revealed his command of lyricism. Some smaller numbers from the player's pen, and three Paganini Caprices brought the memorable matinée to a brilliant close. Carl Lamson, veteran piano associate of Kreisler, aided with flawless accompaniments.

Vinaver Chorus Heard

Chemjo Vinaver brought his thirty-five male choristers to Town Hall on the evening of Oct. 28 to present a program of liturgical music, of church and synagogue; Jewish folksongs and songs from Palestine. A large audience gave wide approbation to the work of the group who, singing *a cappella*, followed their conductor with meticulous attention. The list embraced three sixteenth century composers, several excerpts from the synagogue service and Darius Milhaud's setting of Psalm 122. The third group, of Jewish folk music, was sung to arrangements by Mr. Vinaver as were some of the other items while the Palestine airs included the familiar Song of the Camel Drivers also in the conductor's setting for his group.

Incidental soloists were Paul Toft, Max Sandler and Alan Chester. The chorus proved admirably balanced, even in the smaller group items, and sang with understanding. In the subdued passage work this was especially apparent, while the complex polyphonic arrangements proved easily within the ken of the group.

Rudolph Ganz Returns

For the first time in several years, Rudolph Ganz took time off from his many other duties and obligations, to reappear on the New York recital stage. In response to his matinée at Town Hall

JAN SMETERLIN

GEORGIA GRAVES

on Oct 29, many of his steadfast admirers were on hand to greet this pianist, conductor, composer, commentator and conservatory director.

The Ganz approach to the keyboard and its music are well established. Insight, style, taste and mental balance always have been his leading qualities. Technical impeccability for long was another of his assets.

At the present recital, mechanical command did not materialize in the same high degree as formerly. That is understandable in the light of the incessant Ganz activities, which leave him little time for the drudgery of practise.

However, there was much to laud in his authoritative grasp, and the many nuances of tone and delivery. They manifested themselves through the medium of an exacting program embracing Chopin's nocturnes in C minor and A flat (listed in memory of Lawrence Gilman), sonatas by Schumann (F sharp minor), Haydn (D major), Beethoven (Appassionata) and nine Preludes by Debussy. The last-named examples brought out Ganz' best moments in poetical imagery and subtlety of tone and pedalling.

JOSEF AND ROSINA LHEVINNE

New Friends of Music Open Season

The first concert of the season by the New Friends of Music in Town Hall on Sunday, Oct. 29, at the usual hour of 5:30, found a capacity house assembled to hear a program of Mozart and Brahms, featuring the Budapest String Quartet, William Primrose, viola, and Ellen Stone, French horn. The playing of the quartet and Mr. Primrose was ideally mated in Mozart's quintet in G minor (K. 516), the five contrasted and sometimes deeply emotional and uplifting movements of which were done with satiny tonal quality and great unanimity of purpose.

The same composer's virtuosic quintet in E flat for horn, violin, two violas and cello (K. 407), was tossed off by an ensemble including Miss Stone, Josef Roisman, Boris Kroyt, Mr. Primrose and Mischa Schneider. Miss Stone, despite a few tones not fully focussed and clear of breath, coped successfully with the florid writing of the rapid movements.

The final work of the afternoon, Brahms' virile and strongly intellectual quintet in G major, again had Mr. Primrose and the quartet cooperating in a reading of large scope and rhythmic flexibility, the delightful third movement and the finale being particularly rewarding. The audience was, as usual, one of the most enthusiastic devotion.

Nina Quartin with Harpsichord

The Sabbath evening (Oct. 29) found Nina Quartin, coloratura soprano, who has been heard in opera and concert in this country, Canada and abroad, appearing as recitalist in the same hall, with Dr. Ernst Victor Wolff at the piano and harpsichord. Her opening group embraced items of Purcell and Thomas Brown, sung with harpsichord. Then came a bevy of Schubert Lieder. An air from Mozart's The Abduction was followed by a French section by Pierné, Faure and Debussy with a final group sung in Russian, devoted to Rachmaninoff and Moussorgsky songs. Encores were interspersed.

Miss Quartin displayed a voice of size, not lacking richness, but her intonation was not impeccable. The French list showed interpretative ability, while the Russian group proved to be the singer's especial *métier*. Dr. Wolff gave his accustomed artistic support.

Katherine Bacon Continues Cycle

Third in the series of Beethoven recitals by Katherine Bacon, pianist, in Town Hall on Oct. 30, this program included no less than five of the sonatas. Playing with her accustomed strong intellectuality, Miss Bacon gave the B flat, opus 22, with the vigor of touch and directness required by its sunny nature and limpid melodies. In the more poignant and large-spirited pages of the late sonata in A flat, opus 110, she achieved some of the best playing of her cycle thus far, rising to heights of eloquence and transparent warmth of tone that brought an ovation. After the intermission came the two tiny works, opus 10, Nos. 1 and 2, and then the beloved "Moonlight," done with dramatic and mood evocation of high order. There were many recalls.

Gdal Saleski Offers Novelties

Gdal Saleski, a Russian cellist who has been resident in America since 1921 and is now a solo player in the NBC Symphony Orchestra, presented a recital of considerable interest in Carnegie Chamber Music Hall on Oct. 30. The evening introduced a Sonate by Cassado and works of Julius Chajes, Arman Ayvasian, Paul Bazelaire (Suite Française) and Florent Schmitt in first New York hearings. Also listed were the Vivaldi-Nachez concerto in A minor, transcribed for cello by the performer, who was also represented by his Suite in Ancient Style, Erviken (Norwegian Fantasy), Dedication (Nocturne) and Schiros, while the program further offered short numbers of Lalo and Weiner.

Mr. Saleski, a player of vitality of tone and temperamental *élan*, stirred his listeners (who included a number of string performers of note) with his vibrant and moving performances. His cello tone is warm and his virtuosity, despite a few evidences of technical inequality, won repeated recalls. Gregory Ashman was at the piano.

Belgian Quartet in Bow

The Belgian Piano Quartet, comprising G. Mombaerts, piano, E. Harvant, violin, C. Foidart, viola, and J. Wetzels, cello, made their American debut in Town Hall on the afternoon of Oct. 31 and presented the American premiere of Julian Beutista's Second Sonata Concertata, which is dedicated to Queen Elizabeth of Belgium. The four players opened their list with Mozart's G minor quartet and closed it with Brahms' quartet in A major. The new score, written under bombardment of Madrid and completed only last year, is a rhythmic and energetic work with a somewhat mystic aura, particularly in the second movement. It gives opportunity for each of the participants to be heard, with especial emphasis on the pianist. The conclusion is somewhat abrupt. The interpretators read it with familiarity and lavished particular devotion upon the somewhat uneven material. In the Mozart and Brahms there was cohesion and unity of ensemble, although the interpretation was not always orthodox.

Elsa Zebranska Appears

In the evening in the same auditorium Elsa Zebranska, Latvian mezzo-soprano, made her first appearance in several seasons in a program which opened with Lieder of Wolf and Strauss, included arias from Pique-Dame and Le Prophete, Tchaikovsky works in Russian, several

(*Continued on page 17*)

DR. WILFRED BAIN and JULIA SMITH

pause during their tennis match. Dr. Bain conducted the world premiere of Miss Smith's opera, Cynthia Parker, at North Texas State Teachers' College, Denton, Tex., and will preside when her latest score, a piano concerto, is premiered in April with the composer at the piano.

Orchestral Fortnight Brings Hearings of Novelties

Castelnuovo-Tedesco Plays His Second Piano Concerto—The Lhevinnes in Mozart Two-Piano Score—Walton and Gilbert Works Restored by Barbirolli—Philadelphians Offer Mozart Oboe Rarity

New York's orchestral fare, in the fortnight from Oct. 25 to Nov. 8, was provided mainly by its own Philharmonic Society. The venerable organization, which on Nov. 20 begins an extensive fortnight's tour, under Barbirolli, presented the world premiere of Mario Castelnuovo-Tedesco's second piano concerto, with the composer as soloist in his American debut, on Nov. 2. The same composer's overture to Twelfth Night also had its local first hearing. These works were repeated on the following Sunday.

At the previous midweek pair, Oct. 26 and 27, Josef and Rosina Lhevinne were soloists in Mozart's two-piano concerto in F major, and the first performance by this orchestra of the Portsmouth Point Overture by William Walton was led by Barbirolli. On the following Sunday he revived Henry F. Gilbert's Comedy Overture on Negro Themes.

In its second visit to New York this season, on Nov. 7, the Philadelphia Orchestra, under Ormandy, gave an all-Germanic list including a little-known Mozart quartet in F for oboe and strings, played by Marcel Tabuteau, first oboist, with the string section.

The Lhevinnes Play Mozart

New York Philharmonic Orchestra, John Barbiroilli conductor; Josef and Rosina Lhevinne, pianists, soloists; Carnegie Hall, Oct. 26, evening. Program:

*Portsmouth Point Overture, William Walton; Adagietto from Fifth Symphony, Mahler; Concerto in F for two pianos and orchestra, Mozart; La Mer, Debussy.

*First time by this orchestra.

Barbirolli, in programming William Walton's overture, Portsmouth Point (first time by the Philharmonic) let us hear a bright, propulsive, roystering piece based on Rowlandson's print after which the work is named. The listeners liked the exhilaration of the score and of its performance.

Tonal marine matter was offered also in Debussy's La Mer, that suggestive and eloquent description of the various phases of Father Ocean. Here the conductor wielded a more subtle stick, and his players voiced more varied shades of tone and virtuosity. The reading set forth the poetical intentions of the composer admirably.

The affecting Adagietto from Mahler's fifth symphony revived a custom long ago practised by conductors, to give occasional excerpts from a symphony instead of the entire opus. The idea has too long been neglected.

Josef and Rosina Lhevinne were the paired soloists in Mozart's concerto for two pianos, with cadenzas supplied by Josef Wagner. The Lhevinnes have been heard frequently in the Mozart music, and always with extreme pleasure. Their art is always infused with rare musicianship and exquisite pianism, and created its usual lovely effect. The Wagner interpolations have reverence and brilliant keyboard writing.

Gilbert Overture Revived

New York Philharmonic Orchestra, John Barbirolli conducting; Josef and Rosina Lhevinne, pianists, soloists; Carnegie Hall, Oct. 29, afternoon. Program:

Comedy Overture on Negro Themes, Henry F. Gilbert; two preludes from the opera La Traviata, Verdi; Concerto in F for Two Pianos and Orchestra, Mozart; La Mer, Debussy.

Barbirolli made his Sunday afternoon Carnegie Hall concert in part a repeat of the Thursday-Friday program by playing again Debussey's La Mer, and having the Lhevinne pianistic couple give anew their suave and stylistic version of Mozart's duo concerto.

Quasi-novelties were the revival of Henry F. Gilbert's Comedy Overture on Negro Themes, and the production of two preludes from Verdi's La Traviata. The Gilbert music keeps its vitality and native rhythmic charm, and made strong appeal. The Verdi excerpts, while not essentially symphonic, nevertheless are worthy of occasional hearing away from the opera stage.

Barbirolli's sweeping and richly-tinted exposition of the Debussy masterpiece again won resounding plaudits.

Castelnuovo-Tedesco Plays His Concerto

New York Philharmonic Orchestra, John Barbirolli conducting, Mario Castelnuovo-Tedesco, pianist, soloist; Carnegie Hall, Nov. 2. Program:

Introduction and Allegro for Strings, Elgar; Twelfth Night Overture and Second Piano Concerto,* Castelnuovo-Tedesco, Romeo and Juliet fantasy-overture, Tchaikovsky.

* World premiere.

Making his personal debut, Mario Castelnuovo-Tedesco appeared as the soloist on this Carnegie Hall program, in his own new second piano concerto — the world premiere of the opus.

Music of melodic appeal, facile facture, and rich orchestral dress, the concerto made an immediate success with the audience, and seems likely to find a place in the modern repertoire. In no sense is the concerto an overpowering one. It requires no deep thought or "programmatic" analysis. On that account it is welcome at a period when there appears to be entirely too much cerebral composing without underlying emotion. The performance was glib and brilliant pianistically, and had warm cooperation from Barbirolli and his men.

Also programmed was the American premiere of another score by Castelnuovo-Tedesco, an overture to Shakespeare's Twelfth Night. Again the sure constructional hand of the composer was evident, as were too, some ingratiating themes, lyrical and light, and opulent instrumental coloring. The composer won additional bows for this essay. In both examples any hunter of reminiscent romantic music might have found familiar bits for his collection, but that in no way lessened the general effect of the scores as a whole.

Other items of the concert were Elgar's Introduction and Allegro for strings, and Tchaikovsky's Romeo and Juliet.

Philharmonic Orchestra Repeats

New York Philharmonic Orchestra, John Barbirolli conducting, Mario Castelnuovo-Tedesco, pianist, soloist; Carnegie Hall, Nov. 5, afternoon. Program:

Introduction and Allegro for strings; Elgar; Twelfth Night Overture and Second Piano Concerto, Castelnuovo-Tedesco; Romeo and Juliet, fantasy-overture, Tchaikovsky.

Sunday afternoon attendants at Carnegie Hall were regaled with material previously performed by Barbirolli and the Philharmonic this season, and already discussed.

Elgar's Introduction and Allegro (for strings), Castelnuovo-Tedesco's second piano concerto and Twelfth Night Overture, and Tchaikovsky's Romeo and Juliet formed the colorful program. Again the composer of the concerto functioned as soloist, and repeated his fluent performance of an amiable and expertly written work. Barbirolli and his symphonists distinguished themselves especially with the compelling warmth and dramatic sweep they set forth in the abidingly lovely score of Tchaikovsky.

Philadelphia Players in Mozart Novelty

Philadelphia Orchestra, second New York concert, in Carnegie Hall, Nov. 7, Eugene Ormandy conducting, Marcel Tabuteau, soloist. Program:

Symphony No. 1 in C major, Op. 21, Beethoven; Quartet in F for oboe and strings, Mozart; Symphony No. 2 in D major, Op. 73, Brahms.

Although the names on this second program of the visiting Philadelphia ensemble were familiar, the middle work of the evening should also have borne the label of Leopold Stokowski, for the Mozart score has really been made a concerto for oboe with string orchestra by the ensemble's regular leader. The composer wrote the work for a friend named Ramm, and Mr. Stokowski rearranged it and first presented it several years ago. The oboist Ramm, however, probably never possessed the technic and command of tone that Marcel Tabuteau, first oboist of the Philadelphians, has. Mr. Tabuteau proved indeed a virtuoso of his instrument, completely mastering the technical demands of the score and reading it with a keen appreciation of its Mozartean style. The orchestra and Mr. Ormandy proved admirable foils.

Would that both players and conductor had done as well in the Beethoven and Brahms scores. The first symphony of the Bonn master was a series of episodes, unevenly presented and far from convincing. In the Brahms likewise there was evidence of too individual treatment, especially in the matter of tempi and nuance.

TUSCARORA COUNTY CONCERT ASSOCIATION

at campaign dinner in New Philadelphia, Ohio, planning a concert series, under auspices of the Embree Concert Service. Seated, left to right: Mrs. Frank Taylor, New Philadelphia, secretary; J. P. Jeffries, Dover, president; Mrs. Jeffries; Harold N. Eastman, New York, campaign director. Standing, left to right: Mrs. Ferd Karl, Dover, membership chairman; Mrs. Robert Cronebaugh, New Philadelphia; Alverda Rosel, Uhrichsville; L. H. Alexander, Dover, vice president, music director of the Dover schools; Mrs. A. C. Helevick, Bolivar.

Toscanini Opens His Radio Beethoven Cycle

Maestro Directs Programs with the NBC Orchestra

Opening his Beethoven cycle with the NBC Symphony Orchestra, Toscanini on Oct. 28 presented the Fidelio Overture, the first and the Eroica symphonies. The occasion was a notable one, attended by a large and demonstrative audience.

The conductor was in his most exalted form and presented a particularly illuminating reading of the overture. Lofty interpretative feeling and meticulous attention to detail also marked his sweeping and eloquent playing of the Eroica. In the first symphony, though there was particular beauty of tone from the string section, the sunny and melodious work seemed somewhat overcharged with dramatic stress.

Continuing with the series on Nov. 4, Toscanini presented the second and fourth symphonies and the third Leonore overture. The concert again was on a high plane of endeavor. Great clarity of design and sense of climax marked the conductor's searching treatment of the symphonies. The overture had one of the most dramatic readings heard in some time. The profoundly moving interpretations earned rousing applause from the entranced audience. D. B.

Dorothy Orton Gives Recital for English Speaking Union

Dorothy Orton, who returned from Europe just prior to the outbreak of hostilities, gave a recital on Nov. 5 for the English Speaking Union, New York. Several new songs, including French items and old English airs were included on her program which was augmented by a Negro Spiritual.

San Francisco Opera Concluded With Notable Array of Artistry

Return of Famous Singers and Debuts of Newcomers Add Luster to Season of Brilliant Accomplishment

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—The San Francisco Opera Company concluded its triumphant eighteenth annual season on Nov. 5 and the next day left for Los Angeles to give a series of six performances in and around the southern metropolis.

From the point of view of presentation, the series of 18 performances was perhaps the best Maestro Gaetano Merola has put together since the company was organized. The bright, particular stars were Kirsten Flagstad, Elisabeth Rethberg, Alexander Kipnis, Lauritz Melchior, Giovanni Martinelli, Lawrence Tibbett and Lily Pons, but a very considerable galaxy of other stars helped to set off the luster of the bigger ones.

DUSOLINA GIANNINI FISHING AT LAKE TAHOE, CAL.,

preparatory to making her debut with the San Francisco Opera on Oct. 21 in Cavalleria Rusticana. The Metropolitan Opera soprano appeared also in Los Angeles, at Canton, O., and then participated in the opening of the Chicago City Opera's season. She gave two concerts in San Francisco and also made a radio broadcast.

"Singing Policeman" in Debut

The first four performances were reported in the last issue of this magazine. Special interest attached to the fifth because it marked the first appearance on any stage of George Stinson, who was a California highway patrolman two years ago and today is a heroic tenor in the making. Stinson had his debut as Canio in Pagliacci, and his huge, youthful, ringing tenor made a terrific hit. But his inexperience as a singing actor contrasted oddly with the complete mastership of Richard Bonelli, the Tonio. Charlotte Boerner was the able Nedda. At its first performance Pagliacci was combined with Cavalleria Rusticana, which was mainly memorable for the triumph Dusolina Giannini won as Santuzza. If Giannini had sung more than one performance of a one-act opera, she would, no doubt, be listed in this story among the very greatest of the season's artists.

When Pagliacci came around a second time it was associated with a bangup presentation of Coppelia by the Opera Ballet. The Opera Ballet hasn't been doing much in the opera in recent years, although it has been touring around on its own with great success. The performance of Coppelia, starring Ballet Master William Christensen and Janet Reed, indicated that ballet evenings, or parts of evenings, should be incorporated in the opera company's future scheme of things.

Celebrities Return

Tibbett began operations with the greatest Rigoletto you or I or anybody else has ever seen or might wish to see. Likewise hear. This season has been absolutely "tops" for Tibbett, in Rigoletto, Otello and Traviata. Lily Pons was "tops" most of the time, too, in Rigoletto, The Barber of Seville, and Lucia di Lammermoor, which Maestro Merola is hereby implored to eject from his library and blot out of his memory. Lucia just doesn't go any more, Lily or no Lily.

I used up all my Flagstad adjectives in daily newspaper reviews during the season, and can't find any more for this post-season summary. As Sieglinde, as Brünnhilde, as Isolde, and as Leonora in Fidelio, she was radiant, forceful, magnificent, glorious, touching, heart-rending, incomparable, and so on down the list. They say she won't sing in opera hereabouts any more. In fact, she announced her retirement from San Francisco opera two years ago, and was brought back this season only after much persuasion. If she deserts us, she will leave an unfilled void in our future experience but an unforgettable treasure in our recollection.

Another feminine singer of the season to rival Flagstad was the equally effulgent, equally radiant, magnificent and incomparable Elisabeth Rethberg, who enriched the roles of Desdemona and Leonora in Trovatore with the golden glories of her voice and musicianship and the deep, moving genius of her dramatic insight.

The tenorial heroics of Lauritz Melchior and Giovanni Martinelli proved that these artists are still the world's foremost Tristans, Siegmunds, Florestans, Otellos and Manricos. Kipnis, who was new to the company this season, was unfailingly sound, unfailingly great in voice and person and command as King Marke and as Rocco in Fidelio. Bonelli's invariable excellence in Manon and Pagliacci have already been commented upon; it remains only to say that it carried through a classic performance of Figaro in the Barber and the Count in Trovatore.

New Figures

Jarmila Novotna, the Czech soprano destined for the Metropolitan, made her American debut as Butterfly, followed by an appearance as Violetta in Traviata. Her sparkling finely-fashioned personality seems better suited to Mozart and other Germanic assignments. More so than in Verdi's coloratura, she succeeded extremely well in Puccini's lyric expression. She will come into her own in The Marriage of Figaro, and Rosenkavalier.

Norman Cordon had more parts than anybody else in the roster, and carried off major honors in all of them. Whether in Manon, Rigoletto, Lucia, the Barber, Trovatore or Walküre this young American bass proved a sterling artist in every respect. Others proved their worth more signally in some roles than in others.

One remembers with greatest pleasure Hertha Glatz as Brangäne, George Cehanovsky as Alfio, Tito Schipa as the Count Des Grieux, Nino Martini as Almaviva, Louis d'Angelo as Doctor Bartolo, Julius Huehn as Kurwenal and Sharpless, and Kathryn Meisle as Azucena.

Conducting Honors Won

The season's conductors were Merola, Gennaro Papi, Erich Leinsdorf and Edwin McArthur. All achieved magnificently in their own ways, but the greatest conductorial moments of the season were Leinsdorf's Fidelio, Merola's Otello, Papi's Rigoletto and McArthur's first Tristan. All the conductors but Merola were hampered at one time or another by the excessively "bright" pit of the opera house, so that singers were often covered by the orchestra. For this the War Memorial trustees are to blame. They should have done something about it years ago.

On the Scenic Side

In the matter of setting and staging the series kept up the high and brilliant standards maintained in recent years by Armando Agnini and Herbert Graf, despite the fact that the company's backstage budget is comparatively small. Graf's Fidelio, and especially its final scene of triumph and jubilation, with a host of thousands (apparently) rushing down from a high horizon line, was the big moment of the year from the stage point of view. Among Agnini's productions I especially liked Rigoletto, and most particularly for a lurid, surrealistic final picture.

Last of all, one must not forget that William Tyroler's chorus had its finest year, and this is especially noteworthy because a few of the performances were added to the schedule late and had to be prepared at the last minute.

Sevitzky to Offer Work by Converse

Indianapolis Orchestra Well Supported—Contest Opened for Young State Soloists

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra will open its season Nov. 17, when Fabien Sevitzky will direct a program consisting of Beethoven's Fifth Symphony and Coriolanus Overture, Stravinsky's Firebird Suite, and Converse's Festival Scenes from the tone poem California.

The orchestra is gaining in prestige throughout the state, as shown in the fact that at the beginning of last month residents of sixty-six Indiana cities were represented as subscribers to the Friday afternoon series of ten concerts. Active units of the Women's Committee are established and working for the success of the orchestra in twelve Indiana cities outside the state capital.

In an effort to stimulate music appreciation and interest in this state and recognize American musical talent, a contest is being sponsored by the Indiana State Symphony Society for Indiana pianists, singers, and violinists between the ages of 18 and 30. The winner will appear as soloist with Mr. Sevitzky and the orchestra at one of the "Pop" concerts next spring.

Six noted soloists will appear with the orchestra during the season. Emanuel Feuermann and Bomar Cramer will fulfill their second solo dates with this ensemble, while Maria Koussevitzky will appear for the first time west of Detroit under her husband's baton. Other soloists are Jascha Heifetz, Richard Crooks and Walter Gieseking.

Jackson Ruppel, a new member of the Jordan Conservatory faculty, opened the fall music season with an organ recital at the Odeon on Oct. 2. He played Borowski, Bach, Vierne, and Franck works, revealing temperament and a technique of flexible quality. A number of other faculty members of the Conservatory have scheduled recitals for the fall and winter.

After presenting last season more than forty programs of devotional works, the Indianapolis Civic Choir has begun rehearsals for the coming year in the chapel of the Floyd Jones School of Sacred Music.

The Harmonie Opera Study Club opened its meetings on Oct. 12 with a study of The Marriage of Figaro by Mozart, the opera being illustrated with musical selections by the club members.

The Liederkranz Male Chorus, assisted by Virginia Leyenberger cellist, opened their concerts before a large attendance on Oct. 14. H. C. G.

Delta Omicron Honors Speaks and Taylor

In the Rainbow Room of Radio City, New York, on Oct. 31, Delta Omicron gave a reception in honor of Bessie Covert of Chicago, National President of Delta Omicron. The occasion also marked the installation as National Patrons of Oley Speaks and Deems Taylor. Miss Covert presided. Prominent national patrons and patronesses and local members of the sorority attended.

Photo by Josephine Rossi

STEVEN KENNEDY,

baritone, returns to New York this month and gives his first Eastern concert of the season on Nov. 19 in New Jersey. Mr. Kennedy has been on tour of the Northwest, British Columbia and California. In addition to appearing at the San Francisco Exposition, he was heard in the opening concert of the San Francisco Musical Club, in Santa Barbara, in Hollywood in Victor Herbert's Natoma and on Oct. 30 for the MacDowell Club in Los Angeles.

Colon Opera Fare Ranges from Elektra To Colorful Staging of The Gypsy Baron

Kleiber Leads German Works—Gala Honors President of Uruguay—Wolff Directs French Concerts—Elman Feted

BUENOS AIRES.—After sixteen years Elektra triumphantly returned to the Colon Opera stage, opening the German series in a magnificent performance conducted by Erich Kleiber. The Richard Strauss opus created a deep impression through its arresting musical power and absorbing tragedy, enhanced by the sensational interpretation of the title role by Rose Pauly, making her debut in the Argentine. Her impressive histrionic skill and the richness and variety of color of her vocal powers held the audience spellbound from the moment she appeared on the stage.

The other chief members of the cast were Cäcilie Reich, radiant in presence as Chrysothemis, singing her part with artistry and ease; Lidja Kindermann in the ungrateful part of Clytemnestra, who gave dramatic emphasis and rich tonal quality to her singing; Andrew Boehm (Orestes), who sang his music with emotion and conviction; and Koloman von Pataky as Aegisthus. Sara Cesar, Yolanda di Sabato, Emma Brizzio, Maria Karlinka, Amanda Cetera, Nelly Rubens, Maria Malberti, Otilia Armas, Vittorio Bacciato, Andres Koesves and Ricardo Maciel completed the large list of this memorable performance, which had marvelous unity and eloquence under Kleiber's baton, and was presented with new colorful scenery designed by Nicolai Benois and with the vivid stage conception of Josef Gielen.

Gypsy Baron a Novelty

Johann Strauss' Der Zigeunerbaron was offered for the first time at the Colon, also under the direction of Kleiber.

The Colon management presented a resplendent production of this work, with beautiful new scenery designed by Hector Basaldua, admirable in color and style, and employing the revolving stage when the varied action required it.

The large cast included Cäcilie Reich (Saffi), altogether charming, in attractive appearance as the gypsy girl and singing exceptionally well; Lidja Kindermann, a full toned Czipra; Emanuel List who evidently gave joy with his impersonation of Kalman Zsupan; Koloman von Pataky, a Sandor Barinkay who sang with fervor and finesse; Lily Heinemann an effective Arsena, and Andrew Boehm, an excellent Count Homonay.

One of the features of this performance were the lovely ballets arranged by Margarete Wallmann. The Czardas of the second act was a success for Blanca Zirmaya and Arturo Pikiereis, and the popular Strauss Artist's Life waltz, was executed in the last act in the scene before the Kärntnertor Theatre in Vienna, admirably performed by Maria Ruanova, Michel Borovski and the ballet corps.

Italian Works in Gala

Rigoletto was performed under the baton of Ferrucio Calusio, with Alexander Sved in the name part, which he impersonated with customary intelligence, and effective dramatic resources and was vocally at his best. Bruno Landi sang fluently and poetically as the Duke, Hilde Reggiani was the Gilda, Duilio Baronti an excellent Sparafucile and Emma Brizzio sang the Maddalena. The sumptuous settings by Basaldúa created a refined ambient to the performance and were again very much admired.

Lucia was given for the Saturday night and Wednesday afternoon subscribers with Hilde Reggiani, Bruno Landi and Marcelo Urizar in the leading parts. The Donizetti opus and the Gala Performance in honor of His Excellency, the President of Uruguay, General Baldomir, who was visiting Argentina, including the first two acts from Aida with Gina Cigna, Sara Cesar, Lauri Volpi, Marcelo Urizar, Duilio Baronti, and the Ballet La Boutique Fantasque by Respighi-Rossini, were the last offerings of the Italian Series.

Wolff Leads Fauré Requiem

The concerts conducted by Albert Wolff with the Colon Orchestra were a great success for the notable French leader.

Mr. Wolff offered fine musical versions of the works selected for his programs, which were always interesting and eclectic and never sought easy success. The Requiem by Fauré was an achievement of rare quality, with Clara Oyuela and Vitorio Bacciato as soloists and the able Colon Chorus trained by Terragnolo. The interpretation of Wolff brought out all the mysticism and serene beauty contained in the score.

Roussel's Fourth Symphony exhibited Wolff's knowledge and understanding in modernistic music; also outstanding were his readings of Franck's Redemption, Humperdinck's Overture to Hänsel and Gretel, an Overture by Alberto Williams, several works by Dukas, Ravel, Haydn and the Fantastic Symphony by Berlioz, magnificently performed.

Cillario Impresses

A new young violinist, Carlo Felice Cillario, achieved a great artistic success in his first concert at the Odeon, establishing himself as a musician of talent and attainment and displaying technical virtuosity and admirable tonal brilliancy. His substantial program opened with the Vivaldi-Respighi Sonata in D major and Bach's fifth sonata for violin alone, executed with all the purity of style and distinction required by this work. The second part listed three myths by Karel Szymanowski, played with magnificent control, expression and tone of beautiful texture. The recital ended with Logan-Kreisler's Pale Moon, Paganini's Capriccio No. 13, the Beethoven-Kreisler Rondino and Sarasate's Jota Navarra, all executed with musicianship, complete facility and finish. There was warm applause for the notable artist.

The Lener Quartet is offering a complete series of Beethoven's quartets at the Colon. The euphonious coordination of this ensemble, the grace and musicianship of its interpretations have established this cycle as memorable.

Mischa Elman's consummate art shone again at the Colon in a series of recitals before enthusiastic audiences.

At his "farewell" concert in this theatre, Elman received an ovation. Half a dozen encores had to be played by the violinist in addition to his formal list. The program marked the conclusion of his six-week tour in Argentina during which he had appeared in Rosario, Cordoba, Tucuman, Santa Fe, Bahia Bianca and La Plata and had given seven concerts at the Colon in this city.

JORGE M. WHITE

ALEXANDER BRAILOWSKY GREETED

by admirers following a concert at the Teatro Colon in Buenos Aires. The pianist gave eight programs there, all to capacity audiences.

Rudolf Serkin to Fulfill Season

Rudolf Serkin, pianist, now a Swiss citizen has arrived for his Carnegie Hall, New York, recital on Nov. 17. Mr. Serkin had adjusted his vise difficulties which necessitated abandonment of an earlier Town Hall program. During the season, in addition to his solo recitals, Mr. Serkin appears as guest with the New York Philharmonic-Symphony Society, the Chicago, Boston, Minneapolis and Philadelphia orchestras and in joint programs with Adolf Busch.

Helen Traubel to Tour

Helen Traubel, American soprano, who appeared recently with the New York Philharmonic-Symphony Society and in a Town Hall recital, has been booked by her manager, Annie Friedberg, for a concert on Nov. 26 in the Newark Museum; with the Pittsburgh Symphony on Feb. 23 and 25 and on tour to the Pacific Coast in March.

Norden Resigns Post With Reading Chorus

Conductor to Devote Himself to Research—Served for 19 Years

READING, PA.—N. Lindsay Norden, of Philadelphia, has resigned, after nineteen years of continuous conducting here, as director of the Reading Choral Art Society to devote himself to musical research for the improvement of theory teaching.

During his regime the society produced many major choral works assisted by members of the Philadelphia Orchestra and, for the past few years, by local musicians.

Bach's B Minor Mass has been given seven performances here in and Philadelphia. Other representative works include Bach's Christmas Oratorio and St. Matthew Passion; Dvorak's Te Deum; Brahams' Requiem, Triumphlied, Nanie, Song of Destiny, Gersang Der Parzen, Rhapsodie; Saint Saëns' Deluge and The Heavens Declare; Hadley's Myrtil in Arcadia and Music, an Ode; Mr. Norden's Thanatopsis; Mendelssohn's Hymn of Praise and Elijah; Verdi's Requiem and Te Deum; Coleridge-Taylor's Bon Bon Suite; the Grail Music from Parsifal and Faust (concert form), Gounod; as well as many operatic songs and choruses, and many standard orchestral pieces.

The chorus sang five times at the Dell Concerts in Fairmount Park, and the men assisted the Philadelphia Orchestra in a production of Parsifal at the Academy. Many *a cappella* numbers were produced from time to time.

Mr. Norden will continue as Musical director and organist of the First Presbyterian Church in Germantown and the Synagogue Rodeph Shalom in Philadelphia, and as editor and publisher of the Linbar Musicological Records.

Cadman Finishes Symphony To Be Heard This Season

Charles Wakefield Cadman has returned to the United States after spending a year on the island of St. Croix, preparing his first symphony, known as "Pennsylvania." He completed the orchestration during the summer at the MacDowell Colony. The work, based on the composer's childhood and life in his native Pennsylvania, includes references to the steel mills near Pittsburgh where as a boy he was employed by one of the companies. The score is scheduled for its premiere during the season by an Eastern orchestra.

After spending the winter and spring in California, Mr. Cadman will appear with orchestras and chamber groups on the Pacific Coast in some of his works. He also plans to do some composing in the smaller forms and next summer will again write a major orchestral work.

Dr. Ruby Davy Plans Tour

Dr. Ruby Davy, holder of the first doctorate of music awarded a woman by Adelaide University and the only Australian woman so honored, is shortly to make her first American tour.

Composer, recitalist-pianist and lecturer, Dr. Davy was born at Salisbury, South Australia, a direct descendant on her mother's side of the Earl of Lichfield and Lady Charlotte Fitzroy, daughter of Charles II. From the age of five, when she started improvising simple tunes, her career has included, in addition to study at Adelaide University, winning of the bachelor of music, licentiate and later fellowship diploma at Trinity College, London, the first such award outside the United Kingdom.

Eminent Figures in Many Lands Among Friends of Gallic Artist

H. Maurice Jacquet, Composer and Conductor, Returns to Open N. Y. Studio—Has Led Many Radio Programs

H. Maurice Jacquet, conductor and composer, has re-opened his studios in New York after having served for some time as musical director of the Academy of Vocal Arts in Philadelphia and having been active in musical affairs in that city.

Mr. Jacquet is not a stranger to New York, as he was active here for some years before going to Philadelphia. Although he came here to represent France, Mr. Jacquet is now an American citizen. At nine he was a protégé of Massenet and made his debut as a pianist. Later, when a pupil of Guilmant, he revealed himself as an organist and later became known as a composer and conductor. M. Jacquet has also been a music publisher.

Born in Savoy and educated in Paris, he knew many eminent musicians including Clement, Battistini, Lilli Lehmann, Journet, Melba, Victor Morel, Devries and others. Later he was associated with Debussy, Charpentier, Grieg, Messager, Puccini, Fauré, Saint-Saëns, Leoncavallo, and many others.

As a conductor Mr. Jacquet found inspiration in Camille Chevillard, Edouard Colonne, Gabriel Pierné and Arthur Nikisch. He has collaborated musically with Duse, Bernhardt, Réjane, the Coquelins as well as with Sascha Guitry, Preston Sturges, Zamacoïs, de Flers and Hennequin and others.

Photo by M. I. Boris, N. Y.

H. MAURICE JACQUET

A Versatile Composer

M. Jacquet's initial composition was The Cuckoo Clock, written during his studies with Massenet. When M. Jacquet was 17, Charpentier allowed him to conduct Louise at Versailles.

Travel has taken him to Russia, Spain, England, Belgium, Italy, Poland, Germany and Austria as composer, virtuoso and guest conductor. He has written a number of works, symphonic, dramatic and operatic as well as many songs and piano scores. His Aux Jardines de Murcie is estimated to have had 12,000 public performances. His dramatic operas include Romanitza, while of his comic operas Messaouda is well known. M. Jacquet's list of cantatas includes The Mystic Trumpeter, to Walt Whitman's poem. Yvonne Printemps appeared in Le Poilu and La Petite Dactylo. More recently he composed The Well of Romance and The Silver Swan. He has also written incidental music for The Taming of the Shrew and numerous ballets including Les Danses de Chez Nous, ordered by the French Ministry of Fine Arts for a festival at the Paris Opéra-Comique. He has received numerous prizes and awards including the red ribbon of the Legion of Honor.

Baton Achievements

M. Jacquet has conducted members of the New York Philharmonic at the Metropolitan Opera House for the Russian Ballet, when the New York Oratorio Society collaborated in the program. He created and directed in Paris the Union de Femmes Artistes Musiciennes, an organization of 104 virtuosi and led them at the Trocadero and Salle Gaveau.

When the late Samuel H. Rothafel ("Roxy") opened the Roxy Theatre, he chose M. Jacquet to write an American Symphony for the occasion. Later he was guest conductor and special music arranger and advisor for NBC and directed the Opera Hour for WOR. He was accompanist and coach for Grace Moore on her first tour and has also been associated with Anna Case, Lily Pons, Marguerita Sylva and Oscar Seagle.

As a publisher, M. Jacquet first made known the works of the familiar Group of Six in Paris. He also founded in Lyon the Artistes Associés and was appointed musical director of Les Amis de la Musique. He is a member of the Société des Auteurs et Compositeurs Dramatiques de France, of the French Society des Auteurs, Compositeurs et Editeurs de Musique, and of the Dramatists Guild of America.

CHARLES REPPER,

Boston composer, plays for his friends, Ruth and Walter Dayer, a new score, Harbor Traffic, written in Detroit during the summer. Mr. and Mrs. Dayer are pianists and teachers. They and Mrs. Ganapol entertained Mr. Repper while he was conducting classes at the Ganapol School of Music.

Minneapolis Men Launch 37th Year

Auspicious Opening Under Mitropoulos — Kreisler and Jennings in Recital

MINNEAPOLIS, MINN. — The thirty-seventh season of the Minneapolis Symphony Orchestra began Oct. 27 in Northrop Memorial Auditorium on the campus of the University of Minnesota. A more auspicious concert could not be desired. Dimitri Mitropoulos, the conductor, was in complete and sympathetic control, the orchestra was amazingly proficient for a first concert, the audience was large and enthusiastic,—all signs point to an unusual season. Weber, Debussy, Richard Strauss and Cesar Franck were represented respectively by the overture to Euryanthe; the nocturnes Clouds and Festivals, Death and Transfiguration, and the D minor Symphony.

The symphony was given an intense Mitropoulos reading; dramatic in a lofty sense, with searching care of detail but not enough to detract from the somber flow and dark beauty of the work. The Strauss work was integrated slowly, but rose to heights of great beauty. Debussy's compositions were wrought with deft regard for their singular light and color,—in Festivals, the march was taken at a puzzlingly slow tempo. Mr. Mitropoulos was recalled many times, and graciously insisted that the orchestra share the favor of the audience.

Kreisler Plays Kreisler

Fritz Kreisler opened the Artists Course of the University of Minnesota, Oct. 16 in Northrop Auditorium before a large audience, which asked for encore after encore. The program was largely either revised or composed by the violinist,—Vivaldi-Kreisler's concerto in C major, Tchaikovsky-Kreisler's concerto in D major, and a group of the short pieces which nave made his name a household word. The more serious portion of the program was given with the authority of a great mind; the glow of the tone is more subdued and the brilliance of the technic less flashing, but the inner beauty and meaning were there in refreshing abundance. Carl Lamson, the accompanist, was again a part of the success.

Organ Program

Arthur Jennings, University of Minnesota organist, gave a recital in Northrop Auditorium Sunday afternoon, Oct. 15. Handel, Bach, Jawelak, Boellmann and Widor were the composers represented,—the latter with the Sixth Symphony. Mr. Jennings is sympathetic with the religious aspect of music for the organ, and is more successful with subdued, mellow effects and with pastoral colorings than with the more brilliant, dominant virtuoso phases of his art. A fair sized audience was in attendance and was earnestly appreciative. E. G. K.

Cassado to Tour Here

Gaspar Cassado, cellist, arrives next month, following a tour of South Africa, for his annual season in the United States under the direction of the Metropolitan Musical Bureau.

Heifetz Changes Date of New York Recital

Jascha Heifetz has postponed his Carnegie Hall, New York, recital from Nov. 15 to Dec. 6. This will be his only New York appearance. His tour opened on Nov. 1 in Toronto and on Nov. 5 he was soloist on the Ford radio hour. Other appearances include Mount Holyoke College, Boston, Philadelphia, with the Pittsburgh Symphony, the Davenport Symphony and Cleveland Orchestra and in Oxford and Chicago.

Operas and Ballets Featured As Scheveningen Season Ends

Pelléas, Figaro and L'Heure Espagnole Are Staged—Noted Artists Appear in Gala Series at Dutch Resort

By HERBERT ANTCLIFFE

THE HAGUE.—Germany and Poland parted company at the Scheveningen Kurzaal when Carl Schuricht and Ignaz Neumark each conducted a farewell program. As they have both been invited to resume their duties in June, 1940, we are hoping there may be some semblance of peace by that time.

The programs of the recently completed season have not varied greatly from those of previous years, the chief improvement being a little more opera and ballet. The opera has thrice been real; that is, Pelléas et Mélisande, L'Heure Espagnole and The Marriage of Figaro have been mounted with care and precision and even, in some respects, with a fine degree of taste.

Pelléas, under Ansermet, was one of the best productions I have seen or heard, in spite of the somewhat stiff acting of the two leading roles. The *décor* was all that could be desired and the singing, with a local chorus, emphatically good, while the Residentie Orchestra excelled itself in fineness of tone and nuance.

Figaro, under Schuricht, was more vigorous and, with soloists from the Vienna Opera and Salzburg Festival, and with Holland's own most popular soprano, Jo Vincent, ranked as a first class event in Dutch musical activities.

L'Heure Espagnole suffered from heaviness, but allowing for the differences of musical character existing between the rapier-like lightness of Ravel and the solid respectability of the Dutch producers, it can be written down a remarkable success for local talent. Johannes den Hertog, who is second conductor (with Mengelberg and van Beinum sharing the first place) of the Concertgebouw Orchestra and for some years repetitor at Bayreuth, was the conductor and producer.

A still better effort was that of the production, in the same program, of Delibes' Coppélia by the Ballet-Group Yvonne Georgi, with L. M. G. Arntzenius conducting. Yvonne Georgi, as Coppélia, was particularly good and was in every respect admirably supported by her company.

Concert Life Varied

Of the many concerts there is little new to report. The usual round of soloists,—Thibaud, Huberman, Lamond, Imre Ungar, Andriessen, Björling, Lilli Kraus, Orloff, Cortot won their usual successes with their usual works. The two chief "big" events were the two Ninths (Beethoven and Bruckner), with other symphonies by these same composers and by Tchaikovsky, Dvorak, Mozart, etc., and with several "opera concerts," including generous excerpts from Parsifal.

A particularly interesting program of modern work in various styles included Bartok's second piano concerto (the composer as soloist), which proved a hard nut for the critics to crack but seemed to please a large proportion of the audience, and excerpts from Pfitzner's Palestrina, already more or less familiar here and welcome to both amateur and professional listeners. Less purely musical was the production of the standard translation of A Midsummer Night's Dream, but it gave one of the few opportunities we get of hearing Mendelssohn's music in its proper setting. It was exceedingly well performed by the Utrecht Municipal Orchestra under the versatile and ubiquitous art-editor, L. M. G. Arntzenius. A word of high commendation must also be given to the Palestrina Choir, trained by Jos. Vranken, Jr., which sang the Elf choruses, and also to the Georgi Ballet Group.

Scots Band in Visit

A visit by the Band of the Scots Guards provided an opportunity of hearing the best of British and Dutch military music, for, in conjunction with the Royal Military Band (Queen Wilhelmina's bodyguard) sometimes playing apart and sometimes together, with their respective bandmasters, Lieut. S. Rhodes and Capt. C. L. Walther Boer, they supplied programs that, for choice of items and excellence of playing, could scarcely have been bettered.

N. Y. Forum-Laboratory Again to Present Native Works

Having completed its special season at the World's Fair, the Composers' Forum-Laboratory of the New York City WPA Music Project will inaugurate its fifth winter season on Nov. 15.

Composers residing in the United States, it is announced, are eligible for participation in its weekly sessions devoted to performance and critical discussion of contemporary works. There is no fee, and all the sessions are open to the public. The administrative office is maintained at project headquarters, 71 West 23rd Street, New York City, to which composers should address all manuscripts or letters of inquiry. Announcement will be made soon as to the selection of a hall for the programs.

ELEANOR STEELE and HALL CLOVIS, duet recitalists, at their summer home in Connecticut before inaugurating their nation-wide concert tour.

American Colleges Join in New Concert Plan

Brown University Sponsors Novel Recital Project — Providence Groups Active

PROVIDENCE, R. I.—Brown University is sponsoring a new project in music—the Association of American Colleges Concert Project. This is very like the Community Concert idea. Colleges which join may choose their artists from a long list. The artists come for a two and a half day visit to the college, during which time they give a concert for the community as well as informal lectures in the class rooms. Bruce Simonds, pianist of Yale University, Ernst Krenek, composer-pianist, Irma La Bastille, lecturer and recitalist, and Sandor Vas, pianist, will be heard in this season's course.

The Schubert Club, opening its 39th year, listened to an interesting talk on the music of Mexico by Oliver Daniell, who lately returned from that country. Unusual rhythms and haunting melodies were shown in illustrations.

Clarence E. Watters, professor of music at Trinity College, Hartford Conn., gave an organ recital in All Saints Memorial Church to open the season of the American Guild of Organists. His program included Bach, Franck and Vierne numbers, played with technical finish.

A program of Negro Spirituals, songs of the Deep South and other American folk music was presented by Wings Over Jordan, a choral group of 42 voices in the Rhode Island Auditorium. This is their second tour of the country.

Club Seasons Open

The Chopin Club opened the year with a musicale in Froebel Hall. Mrs. Ernest Chase, the president was in charge. On the program were Viola Cushing Corbett, soprano; John Prosser, tenor; Lillian Fox, violin; and Vivian Carlson Fanning, pianist.

The Chaminade Club began its 35th year in Froebel Hall with a Federation Day program given by Marion Avery Roberts, lyric soprano of the Schubert Club of Stamford, Conn., and Lony Warinka Lyman, pianist.

Symphonic Lectures

Avis Bliven Charbonnel is giving a series of illustrated talks on the music of the Boston Symphony programs to the members of the Junior League at the Agawam Hunt Club. At the Providence Art Club a similar course, open to the public, is being given by John B. Archer. The latter is sponsored by the Music Student Loan Fund Committee of the Monday Morning Music Club.

B. N. D.

Marjorie Lawrence in Hawaii

HONOLULU, T. H.—Marjorie Lawrence, Australian soprano of the Metropolitan Opera, was acclaimed here when heard on the first of the Celebrity Season programs arranged by Artists Service of Honolulu, George D. and Dean S. Oakley, directors. Miss Lawrence made a deep impression on the large and enthusiastic audience. Felix Wolfes, assistant conductor, of the Metropolitan was at the piano.

Miss Lawrence and her accompanist visited in the islands for ten days. Six programs are to be given by the local management.

O. D. G.

Ralph Wolfe Pupil Wins Award

Eugene Istomin, 13, pupil of Ralph Wolfe at the Mannes Music School, New York, has been awarded a scholarship with Rudolf Serkin at the Curtis Institute, as winner in a nation-wide contest.

Ralph Cornman, 14, another former pupil of Mr. Wolfe and now a scholarship pupil at Curtis Institute, has been chosen to play with the Philadelphia Orchestra.

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Hollywood Is New Orchestral Centre

Philharmonic Events Moved to Pantages Theatre — Gala Bill for Polish Aid Led by Stokowski with 4 Soloists

By RICHARD DRAKE SAUNDERS

HOLLYWOOD.—Hollywood will be the permanent home of the Philharmonic Orchestra of Los Angeles after the first of the year, and future concerts will be given in Pantages Theatre instead of the Philharmonic Auditorium, it was announced by Mrs. Leiland Atherton Irish, executive vice-president of the Southern California Symphony Assn. which sponsors the orchestra season. Leopold Stokowski will direct the first concert pair in Hollywood on Jan. 25 and 26.

As announced in the last issue, Bruno Walter will direct the opening concerts of the season on Nov. 29 and 30 in the Philharmonic Auditorium. Albert Coates will assume the baton at the third concert pair, and divide the balance of the season with Stokowski. Only four soloists are to appear: Fritz Kreisler, Jascha Heifetz, Josef Hofmann and Sergei Rachmaninoff.

The change of site will render the concerts more readily accessible to residents of Hollywood, Beverly Hills and the Wilshire district, whence come most of the symphony patrons. The theatre is slightly larger and much more modern in appointments.

Stars in Polish Relief Concert

With an augmented symphony orchestra directed by Leopold Stokowski, and Rose Bampton, Dalies Frantz, Nelson Eddy and Bronislaw Gimpel as soloists, the gala benefit concert in the Philharmonic Auditorium Oct. 19 under the auspices of the Hollywood Committee for Polish Relief, Inc., was an unqualified success, with the auditorium packed to the doors. At the intermission, Alexander Brook's original drawing of a despairing woman, reproduced as a cover page on the souvenir programs, was auctioned off by Alan Mowbray and went to Madeleine Carroll for $500.

Stokowski repeated his own modern seating of the orchestra as he used it last month in the Hollywood Bowl. The four orchestral selections which began and ended each half of the long program were the Chopin A major Polonaise in a crisp orchestra version by Herman Hand, Debussy's Moonlight and a Bach Passacaglia in Stokowski's own arrangement, and the Prelude to Wagner's Lohengrin.

Rose Bampton sang the Song of the Wood Dove from Schönberg's Gurrelieder to orchestral accompaniment, and the composer, present in the audience, shared in the applause. She gave also Hageman's Music I Heard With You, and arias from Madam Butterfly, Tosca and Carmen, accompanied by Theodore Paxson. Dalies Frantz showed beautiful piano tone and artistic interpretations in the Liszt Funerailles and the Chopin A flat Polonaise, with a D flat Prelude for encore. Wild enthusiasm from the gallery marked the appearance of Nelson Eddy. He programmed Paladilhe, Massenet and Clarke items, ending with Keel's stirring Tomorrow. Mr. Paxson accompanied. Bronislaw Gimpel's appealing violin tone was shown in three appropriately Polish numbers by Szymanowski, Zarzycki and Chopin, with pianistic support by Theodore Saidenberg.

Martini Sings for Students

Nino Martini's dulcet tenor voice found favor with a largely student audience which gathered in Royce Hall at U. C. L. A. to hear his recital on Oct. 27. The program opened with works by Donaudy, Carissimi, Handel, Panizza and Fourdrain, continuing with arias from Bizet's Pearl Fishers, Puccini's La Boheme and La donna è mobile for encore. Songs by Campbell-Tipton, Wintter Watts and Rachmaninoff, and a group of Spanish items concluded the program. Miguel Sandoval provided poised accompaniments from memory, and two solo groups, including a pleasing Little Waltz of his own.

Tito Guizar, making his local debut in the Philharmonic Auditorium on Oct. 28, showed a pleasing personality in popular Mexican songs to his own guitar accompaniment, but is far from being a finished concert singer. Nilo Menendez supplied the piano accompaniments.

Operetta Revivals

Blossom Time, opening Oct. 25 at the Hollywood Playhouse under the auspices of the Southern California Music Project was well cast, admirably sung and attractively staged. Paul Keast's impersonation of Schubert held the necessary conviction, and he sang with virile tones. Mitzi Kranz was charmingly portrayed by Bonnie Emerie, with June Sumner and Kay McCoy decorative as sisters Fritzi and Kitzi. Ruth Gillette made a splendid Bellabruna. Richard Dennis provided an insouciant Baron Shober, with friends Kuppelweiser, Vogl and von Schwind excellently characterized by Charles Henri, John Holland and Francis Barnes. Rolfe Sedan scored hugely in the comedy role of Papa Krantz, and Robert Long was effective as jealous Count Scharntoff. Staging by Alonzo Price, supervised by Julian Fowlkes, held considerable finesse, and conductor Carlton Kelsey controlled orchestra and cast with skill.

The Desert Song opened an engagement at the Biltmore Theatre Oct. 30 with a spirited production. The show included practically the entire cast of the original California company of a decade ago, headed by Perry Askam and Elvira Tanzi, who carried their roles with aplomb. The original leader, Cecil Stewart, directed from the piano, and invested the musical numbers with some stirring moments, while the staging by George Cunningham was highly attractive. Rollicking comedy was provided by Charles Boyle and Myrtis Crinley, while Nenette Vallon was a suitably sinister Azuri and Lionel Braham an impressive Caid. Gene Ramey, Douglas Keaton, Jack Baston and Muriel Goodspeed filled other principal roles.

IGOR GORIN,
concert and radio baritone, in the garden of his Beverly Hills, Cal., home. He will be heard this season in concerts.

String Ensemble Bows

A new string ensemble, The Golden Strings, offered interesting music for unusual combinations before the Schubert Club on Oct. 11. Janice Simmons, Audrey Hall and Irma Neumann, violins, Marion Bacon, viola; Lenora Holcomb, cello; Dorothy Sauter, bass; Lilyan Ariel, piano, and Ann Mason, harp, comprised the group. Debussy's Danse Sacré and Danse Profane were given by strings and harp, as was Ravel's Introduction and Allegro. An interesting novelty was Dvorak's Terzetta, Op. 74, for two violins and viola, and for string sextet were Saeterjenten's Sondag by Ole Bull and a Minuetto of Bolzoni.

Hollywood Jotting

A new operetta by Arthur Carr was previewed at the meeting of the Mary Carr Moore Manuscript Club on Oct. 30. . . . Enzo Pascarella, violinist, has returned to make his permanent home here. . . . The Los Angeles Opera and Fine Arts Assn. gave a banquet and ball in the Royal Palms Hotel, Oct. 23; honored guests were consuls of most of the non-belligerent nations.

* * *

The MacDowell Club of Allied Arts gave its formal opening reception and musicale on Oct. 30, with Steven Kennedy, baritone; Richard Tetley-Kardos, pianist-accompanist; Beatrice Crall, musical narrator; Marguerite Schwinger, pianist, and Ellis Levy, violinist, as participating artists.

* * *

Ernst Toch, Albert Hay Malotte and Gerard Carbonara are collaborating on the musical score for Paramount's Dr. Cyclops, wherein a fantasy element affords considerable scope for music. Probably the first time that three major composers have collaborated on a single score, the occasion called for some unusual treatment. The trio decided upon major themes which each composer develops individually in the particular sequences assigned to him.

* * *

For the third time this year, Richard Hageman has won the critics' award in a monthly poll taken by a motion picture trade paper, for his score to Rulers of the Sea. It is the first time that a composer has won three consecutive recognitions.

* * *

Deanna Durbin sings Un bel di from Madam Butterfly in her forthcoming picture, First Love, in a situation where the aria is particularly appropriate. A Strauss waltz arrangement and Amapola are others of her vocal items.

* * *

Albert Coates has returned to Hollywood after conducting the San Francisco Symphony Orchestra in a concert at the Golden Gate Exposition on Treasure Island.

Lew Ayres, well known as an actor, has written a symphony which is said to be under consideration for performance by the Minneapolis Symphony Orchestra this season. Ayres formerly conducted a small orchestra of his own.

* * *

Herbert Stothart has begun the musical score of Northwest Passage at MGM, utilizing authentic Indian themes and some martial airs. . . . The American Rhapsody, an original symphonic composition by Earl Brent, will be used in entirety in the MGM short, A Door Will Open.

R. D. S.

Ralph Kirkpatrick in 3 Recitals

The first of three harpsichord recitals by Ralph Kirkpatrick for the scholarship fund of the Dalcroze School of Music was given in the Carnegie Chamber Music Hall, New York, on Nov. 13. Other programs are listed for Nov. 15 and Nov. 20. Mr. Kirkpatrick is being assisted by Ethel Luening, soprano, Pauline Pierce, mezzo-soprano, Hildegarde Donaldson and Lois Porter, violinists, Aron Bodenhorn, cellist, Robert McBride, clarinet and oboe, and Otto Luening, flutist.

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GEORGE DALE
HANS HEINZ
JOHN JAMESON

Baritones
BRUCE BOYCE
ALEXANDER KISSELBURGH
REINALD WERRENRATH

Pianists
ANTON BILOTTI
EUGENIA BUXTON
JAMES FRISKIN
JAKOB GIMPEL
SOL KAPLAN

Violinists
ROBERT KITAIN
MAX ROSEN
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French Duo-Pianists Played as Children for Aging Saint-Saëns

Helene and Voilette Coffer-Chantal Present Scores Dedicated to Them by Eminent Composers

Although to some pianists as well as to many other followers of musical events, the interest in two-piano recitals and music may be comparatively new, there are two artists to whom it is already a long familiar story. Practically since childhood, Helene and Violette Coffer-Chantal have been personally enjoying this *métier* as well as sharing it with others.

"It seemed natural for us as children to want to play together," Mlle. Violette told the Musical Courier interviewer. "If we could not find something for two pianos, we made our own 'arrangements' because we liked to play together. Of course, as we look back now, we smile at those 'arrangements,' because we know now just how rich the repertoire is for piano duos."

"But we have also played solo recitals," Mlle. Helene interposed. "However, we prefer to play together and as we have developed our ensemble, we delight in searching libraries and everywhere we hear that we might find scores written for the two instruments together. Whether these are published scores or not we like to try them over and then bring them to the attention of the musical public."

"So few seem to realize," Mlle. Violette added, "that many composers, known perhaps better for their orchestral scores, wrote also for two pianos. For example there is Brahms' variations on a theme by Haydn and Saint-Saëns' scherzo, and Ravel wanted his prelude and malagueña later incorporated in the Rapsodie Espagnole. And of course there are works of Mozart and Schumann that are fascinating. Chopin also wrote a rondo for two pianos.

Scores Dedicated to Artists

"Saint-Saëns liked to hear us play the scherzo and we played it many times for him. He gave us the score and we try to present it as he wanted it offered. We also had the benefit of knowing just how Ravel wanted his prelude and malagueña to sound and we are proud to give New York the first hearing of it in the original two-piano form."

"Yes, composers have honored us by writing for us and permitting us to give premieres of their works," Mlle. Helene declared. "Not only in the two-piano form but also some of their solo numbers we have given the premieres. For example, Lord Berners, Louis Aubert, Leon Moreau, Theodore Dubois, Jean Huré Paul Vidal and Erik Satie are among the composers whose works we have had the honor of giving their first public performances. Maurice Emmanuel and Arnold Bax must also be included in that list."

"We are very glad to receive scores from all composers and especially from American writers," said Mlle. Violette. "And we are especially happy that composers throughout the world are turning more and more to this medium."

The sisters said that their repertoire covers all fields. They would not commit themselves as to preferences between schools but added that they found the modern group "very interesting."

The Matter of Interpretation

"Who determines the interpretation?" asked the interviewer.

Both sisters smiled and each turned to give the other credit. Finally they spoke as one:

"We both do after talking it over."

The recital in Town Hall, New York, on Nov. 25 will be the opening of their season's tour in this country and Canada. First heard in New York in 1929, the sisters later returned to Europe and were heard with practically every major orchestra in France and on the Continent. Not only as a two-piano team have they appeared but as individuals and as soloists each and together with orchestras. Born in Paris their musical studies were made at the Conservatoire and each was graduated with honors and special awards. They have toured the United States and Canada several times and have made numerous radio appearances.

"And teaching?" the interviewer queried.

"We have done and are doing some," the sisters Chantal replied. "But we prefer at present to share with the musical public that vast repertoire for two-pianos which is so little known."

H. A. S.

Edward Harris Songs on Concert Programs

Songs by Edward Harris, New York composer and vocal coach, are being presented by many prominent artists in concert including Lawrence Tibbett, who is singing Moan; Gladys Swarthout and Helen Olheim, programming Someone Came Knocking, and Josephine Antoine, featuring Winter. Choral groups are also presenting his choruses.

Recent issues by New York publishers of Mr. Harris' works include, Winter, for high voice; an arrangement for women's chorus of Mendelssohn's Spinning Song, both published by Galaxy Music Corp.; Rocking Carol, a Christmas number (J. Fischer & Bro.) in two versions, one for male chorus and the other for mixed voices. Someone Came Knocking, for medium voice, is scheduled for early issue.

Huapala and Her Group Assist in Lecture-Demonstration

Huapala and a group of her girl dancers and Hawaiian musicians appeared on Nov. 1 at the New School, New York, in the lecture-demonstration series conducted by John Martin on the Dance in Other Cultures. On Nov. 5, Huapala participated in the benefit program of the Theatre Arts Committee, assisted by William Kalama and Bob Matsu, native musicians.

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HELENE and VIOLETTE COFFER-CHANTAL
preparing for their Town Hall, New York, recital on Nov. 25 in a program of works composed exclusively for two pianos.

Stoessel Opens Concert Season at Juilliard School

Albert Stoessel, directing an orchestral program, inaugurated the concert season of the Juilliard School of Music on Nov. 11. The program comprised the Firebird suite of Stravinsky, the first symphony of Brahms, Sibelius' Pohjola's Daughter and Handel's B minor concerto grosso, op. 6, No. 12.

Under the auspices of the Alumni Association, Bernhard Weiser and Irving Owen, graduates of the Institute of Musical Art, gave a two-piano recital on Nov. 7. Their program comprised works of Mozart, Schuman, Saint-Saëns, Schutt, Arensky, Debussy and Rachmaninoff.

A ten-week course in essentials of music for parents of music students started at the Institute on Nov. 11. At the same time students in the preparatory courses began their work in music, choral singing and Dalcroze Eurythmics.

Lonny Epstein, of the Institute faculty, was heard in the C minor concerto of Mozart on Nov. 6 with the Orchestrette Classique in Carnegie Chamber Hall.

Lucy Monroe Gives 35 Recitals On First Country-wide Tour

Lucy Monroe, concert and opera soprano, opened her first transcontinental tour on Nov. 3 with a recital in Irvington, N. J. On Nov. 7 she appeared with Donald Dickson, Metropolitan Opera baritone in Baltimore, Md. Miss Monroe, scheduled for thirty-five recitals, will appear in seventeen states and two Canadian provinces and return to New York in March. During the summer she was heard with the New York Philharmonic-Symphony Society, the Philadelphia Orchestra, the Cincinnati Opera Company and the Wisconsin Symphony Orchestra.

Glenn Darwin Sings at Wellesley

Glenn Darwin sang a return engagement at the Community Auditorium in Wellesley, Mass., on Nov. 1, under the auspices of the Federation of Women's Clubs. Forthcoming appearances of Mr. Darwin are at Buffalo, N. Y.; Kansas City, Mo.; Topeka, Kans., and Town Hall, New York.

Robert Elmore Choruses Heard in Bach and Debussy Scores

Robert Elmore conducted his choir at the Church of the Holy Trinity, Philadelphia, on Oct. 8 in Bach's contata, The Lord Is a Sun and a Shield and on Oct. 29 in the first part of Haydn's Creation. The last Sunday this month Bach's Bide With Us will be sung. The Women's Chorus, of the University of Pennsylvania, under Mr. Elmore's direction prepared Debussy's Sirens and sang it with the Philadelphia Orchestra on Nov. 10 and 11, under Leopold Stokowski's direction in Philadelphia and will be heard in New York with the orchestra in the same score on Nov. 21.

In addition to his concert work, Mr. Elmore this season is teaching at the Clarke Conservatory of Music, Philadelphia, is head of the organ department at Philadelphia Conservatory and a member of the music faculty at the University of Pennsylvania. He appeared at the New York World's Fair on Oct. 21.

The University of Pennsylvania Choral Society on Dec. 22 and 23 will sing K. P. E. Bach's Magnificat with the Philadelphia Orchestra.

Vance Campbell to Give Recital

Vance Campbell, baritone and composer, announces a song recital in Town Hall, New York, Saturday, Dec. 2.

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N. Y. Has Full Recital Calendar

(Continued from page 9)

Latvian airs and Spanish songs of de Falla, Nin, Granados and Obradors. Mme. Zebranska proved a scrupulous interpreter of Lieder. Her operatic airs were emotionally moving. Interpretatively she was at her best in the Latvian group, which she sang with sympathy. Arpad Sandor was a pianistic collaborator of merit.

Nemone Balfour Bows

Nemone Balfour, a titian-haired Scottish soprano, who studied with the late Sir George Henschel, and presented evidences of culture and experience in her work, made her American debut in a matinee recital at Town Hall, Nov. 1. Folksongs from her native country, arranged by Malcolm Lawson, Marjorie Kennedy-Fraser and Charles Wood, were sung in English with authentic linguistic and folk feeling. The most interesting episode, however, was her stylistic singing of the aria, Höchster was ich habe, from Bach's church cantata No. 39, and A. Scarlatti's cantata, Lo vimiro ancor vestite, both with skilled flute obbligati by Otto Luening. Walter Robert was a skilled accompanist.

Mack Harrell Sings Lieder

Mack Harrell, American baritone of the Metropolitan Opera, one of this year's winners of the Auditions of the Air, appeared as interpreter of a Lieder program at Town Hall on Nov. 1. The list, including eleven Schubert songs and nine by Wolf, made formidable demands on interpretative skill. Mr. Harrell met these requirements with fine dignity and resourcefulness. His voice, substantial if not always opulent, was managed with particular effectiveness in lyric passages, where the tone was colored with expressive warmth. His diction was commendable, and in such winning lyrics as Schubert's Im Frühling, his mastery of the sentiments was outstanding. With Coenraad V. Bos discreetly giving of his best at the piano, the occasion may be written down as a substantial success for another young American artist. The large audience was increasingly enthusiastic.

Sciontis in Two-Piano List

Silvio and Isabel Scionti, duo-pianists, who made their bow last season (Mr. Scionti had appeared previously in solo capacity), won renewed approbation on Nov. 1 in Carnegie Hall from a large audience. The two artists gave a notable demonstration of ensemble agreement, interpretatively and technically, in a varied list. Starting with Mary Howe's arrangement of a Bach air, atmospherically reproduced, they proceeded through L. V. Saar's arrangement of a Padre Martini prelude, adagio and fugue, and Brahms' variations on a Haydn theme, played with notable bravura.

In the latter part their list embraced a brilliantly played scherzo of Arensky, a Rachmaninoff romance, offered with understanding. Debussy's Fêtes, and Edward Collins' Passacaglia in the Mixolydian Mode, the latter arranged by the composer for the artists, were effectively played. Three Spanish pieces included Ponce's Idilio Mexicano, written for and dedicated to them, a melodious and attractive item, Albeniz' Triana, in its first American hearing in this form, an arrangement by Van Katwijk, and Chabrier's España. Their mutuality of performance was markedly evident throughout their list.

WALTER CASSEL,
artist-pupil of Florence Wessell, appearing at the Radio City Music Hall, New York.

Josef and Rosina Lhevinne in Joint Recital

Long associated in two-piano playing, Mr. and Mrs. Lhevinne have established themselves in the top rank of duo performers on the keyboard, and therefore it was no surprise that a numerous band of listeners attended the Carnegie Hall matinée of the pair on Nov. 4.

Their joint recitals nearly always include some solos by Mr. Lhevinne, and this time those were a Brahms group, and numbers from that composer's two books of Variations on a Theme by Paganini. Lofty pianistic art and informed interpretations made the solo part of the occasion a matter of high enjoyment. After the dazzling delivery of the Paganini set Mr. Lhevinne had to add encores.

Together the Lhevinnes played the Bach Passacaglia in C minor artfully transcribed by Abram Chasins; Schumann's Andante and Variations; Ravel's Habañera (from his Rhapsodie Espagnole) in the Alexander Kelberine version; Busoni's revamping of Mozart's Magic Flute Overture; Eldon Howard's of Borodin's dances from his Prince Igor; and a waltz by Rachmaninoff. The Lhevinne pair furnished sensitive ensemble, fastidious shading and neat technical finish. They were becomingly ovationed.

Jan Smeterlin Returns

Although climatic conditions affected the size of his audience, the art of pianism as displayed by Jan Smeterlin was not affected at the Polish player's matinee recital on Nov. 5 in Town Hall. Mr. Smeterlin always has had somewhat individual ideas but as he has become more familiar to us, his art has materially ripened. He opened his matinee list with Haydn's F major sonata, No. 13 and admirably reproduced the style of that composer without injecting his own personality. In the Paganini variations of Brahms, nearly all the first book and six from the second, there was a tendency toward the bravura. Brilliance of technic was to the fore in these.

Chopin provided several items with lyricism pre-eminent and subtle nuancing marking the player's work. Ravel, Albeniz, Debussy and Szymanowski were other composers proffered an enthusiastic audience and all were delivered with sympathy and keen understanding.

Paulina Ruvinska Plays

A piano recital by Paulina Ruvinska, who had appeared in New York several seasons previously and was also heard as soloist with the Detroit Symphony, was the evening event in Town Hall on Nov. 5. A spirited and highly competent young player, Miss Ruvinska demonstrated again that she is technically equipped to give unusual clarity and precision to her work. Opening with Handel's suite in D minor, performed with accuracy and strong mental grasp, she offered also Mozart's sonata in D major (K. 576), in a sane and balanced interpretation, if not one of the greatest warmth and moving quality; and proceeded to Chopin items (scherzi in E major and C sharp minor) and a final group by Dohnanyi, Kodaly, Debussy and Ravel. The audience was enthusiastically disposed.

New Friends of Music Present Primrose Quartet

The latest program of the N.F.M. at Town Hall, on Nov. 5, featured the concert debut of the Primrose Quartet assisted by Marcel Maas, piano; Harvey Shapiro, cello; Diez Weismann, violin; William Carboni and Kurt Frederick, viola; Augustin Duques, clarinet. The works listed were Brahms' clarinet trio in A minor, opus 114; Mozart's duo for violin and viola in G major (K. 423); and the same master's quintet in E flat (K. 614).

Much space not available would have to be devoted to do justice to the elevated experiences one enjoyed at this seance. Musicianship of the rarest sort came to presentation, and the atmosphere and spirit of all the compositions registered compellingly. A crowded audience left no doubt of its deep pleasure.

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Chicago Opera Opens Season

(Continued from page 5)

Carl Alwin, who, like Kurt Baum, was for a number of years on the roster of the Vienna Opera, proved routined in his craft. Alwin is the kind of conductor beloved by singers, for he follows them minutely, seems to know in advance when they will take a breath and how long they will sustain a tone. His first engagement presaged well for future performances under his forceful baton.

A Scintillant Barber

Fresh from triumphs in South America, Hilde Reggiani made her reentry as Rosina in The Barber of Seville. When heard towards the close of last season Miss Reggiani was pronounced well suited for the part albeit with a certain tendency towards theatricalism in her vocal address. Pretty, vivacious and at times flippant, her portrayal has gained in point of verity and altogether she made a most favorable impression. Tito Schipa's Almaviva has long been regarded as a model of beautiful vocalism; in superb form, he gave the listeners reason to rejoice at his return with the company in roles in which he had left imperishable memories. John Charles Thomas's Figaro was even funnier than formerly, and represents to the letter the type of clever rascal dreamed by Beaumarchais and the vocalist capable of singing Rossini's florid music impeccably. Naturally enough, after the Largo al factotum the audience unleashed its enthusiasm vehemently. The caricature of Basilio depicted by Virgilio Lazzari has become a classic of burlesque; likewise Malatesta's Don Bartolo and the Bertha of Ada Paggi.

Grace Moore As Louise

Charpentier's Louise, with Grace Moore singing the title role, was the signal for opera-goers to flock *en masse* to the Civic Opera House. It could have been sold twice over, so numerous are the fans of this American artist. Having coached the role with the composer himself, Miss Moore presumably represents the comely seamstress as Charpentier saw her. To single out only the beautiful manner she voiced Depuis le jour would tend to create the impression that she had to wait until the third act to gain the public's favor. On the contrary, from her first entrance until the final curtain she had her listeners in the hollow of her hand and rewarded them by as fine singing and acting as we have ever had from Miss Moore. André Burdino had been assigned the role of Julien but the management, fearful of his non-arrival due to European conditions, secured the American, Charles Kullmann for Miss Moore's *vis-à-vis*, and the newcomer acquitted himself most effectively. At this, his debut here, he impressed by the charm and amplitude of his well guided voice and carefree attitude of the Bohemian artist. Leon Rothier's father and Maria Claessens' mother are the conjugal French couple we have so long admired here and at Ravinia. The balance of the lengthy cast proved more than adequate and with Louis Hasselmans at the conductor's stand a glorious performance resulted.

Gounod's Faust, a score old in years but as ever popular and tuneful, calls for a fine ensemble and great was the one that performed on Saturday night November 4, with Helen Jepson as Marguerite; Armand Tokatyan, Faust; Ezio Pinza, Mephisto; George Czaplicki, Valentin, and Louis Hasselmans once again presiding at the podium.

Chicago Symphony Programs

The opening Tuesday afternoon program of the Chicago Symphony consisted of old favorites—Beethoven's Fidelio overture, Schubert's tenth symphony, Strauss' tone poem, Don Juan and Rimsky-Korsakoff's Capriccio Espagnol. Superbly played under Stock's direction, it began auspiciously the series, which promises many outstanding soloists and novelties.

Compositions of Strauss made up the entire program of the third pair of regular Thursday-Friday concerts. Music by one composer evidently does not meet with the approval of our concert patrons, since many seats were empty and the enthusiasm of those present was somewhat lukewarm. Rose Pauly, heralded as one of the foremost exponents of Strauss' songs and operatic arias, offered for her debut here the songs Allerseelen, Schlechtes Wetter and Cäcilie and as a climax the finale from Salome. The initial appearance of this soprano of attractive bearing and vocal address must be chronicled as a success. The Serenade for wind instruments, not one of Strauss' most effective works, brought out the many virtues of that section of the orchestra in a way to permit the use of superlatives. Naturally enough, the hit of the concert proved to be Thus Spake Zarathustra, which received a grandiloquent interpretation.

American Scores Presented

In his search for novelties by American composers, Frederick Stock discovered in Charles Miller's Folk Rhapsody, Appalachian Mountains, and in Gardner Read's transcription of the Bach B minor organ prelude and fugue, compositions of sufficient merit to be placed on the Chicago Symphony's fourth program. The Miller work caught the fancy of the listeners at its local premiere. Of the two themes used in the piece, the second is the more comprehensive as to rhythm and melodic line. Well woven into a colorful pattern the music flows spontaneously in agreeable harmony. Read's transcription follows minutely the original, but is orchestrated with a view to please rather than stun. Tranquil is the mood of the prelude, and the conversation between strings, woodwinds and brass in the fugue has been worked out skillfully by a composer who understands thoroughly the art of instrumentation. Smetana's lively Bartered Bride overture, Arnold Bax's symphonic poem, November Woods, and the César Franck Symphony, constituted the balance of the program.

Ormandy Leads Philadelphia Orchestra

By way of celebrating its fortieth year, the Philadelphia Orchestra played a concert at the Auditorium Theatre, which opened the History and Enjoyment of Music series of Northwestern University College. Not a vacant seat was to be seen in the vast theatre and no better symphonic concert has been heard in these premises in years. The three big B's in music were represented on the program—Bach, Suite in D major; Beethoven, C major symphony and Brahms, Symphony No. 2 in D major. On this memorable occasion orchestra and Conductor Ormandy surpassed any of their previous remarkable feats. The Bach was literally sung by the strings, of which the cello department is unsurpassable as to virtuosity and tonality. Ormandy's way with the Beethoven Symphony might be criticized by musicologists who demand that tradition be followed to the letter as to tempi, modulation and line. To those perhaps less learned but more appreciative his eloquent reading proved a source of unforgettable joy. Rapturous plaudits compelled the conductor to ask the entire orchestra to rise as one to bow time and time again in acknowledgment.

Saidenberg Symphonietta Bows

Daniel Saidenberg has brought the Symphonietta that bears his name to a high level of excellence, which was never better demonstrated that at its opening program in Goodman Theatre, Oct. 29. Three novelties made up the interesting list—Handel's aria, In Praise of Harmony, Sibelius' Rakastava suite and Mozart's D major Serenade for two string orchestras and tympani. Saidenberg has regaled us with many fine performances since the inauguration of his course three years ago and at the concert under review he surpassed any previous effort. As played by the Saidenberg Symphonietta, each composition gave reason to rejoice. Handel's F major Concerto Grosso, that for string orchestra and piano obbligato by Ernest Bloch, and Debussy's Dances for harp and strings formed the sum total of the program that was further enlivened by three soloists, Ruth Bassett, soprano; Franz Pfau, pianist and Joseph Vito, harpist.

Maria Hussa in Debut Recital

Bertha Ott, leading Chicago impresario, has the knack of discovering new talent. She brought Maria Hussa, Viennese soprano and a former member of the State Opera at Berlin and Hamburg, for her first bow in recital at Kimball Hall. The newcomer shines as an excellent interpreter of the lied, French chanson and American songs, and gave us a thrilling account of Salome's monologue. Fortunate indeed was Mme. Hussa in having as coadjutor Carl Alwin at the piano.

Parisi-DeParry Recital

Maria Parisi, soprano and Andrea DeParry, baritone, appeared with marked success in a joint recital at Fullerton Hall. Both, Greek by birth and American by choice, have long occupied an enviable place among local singers. They received the cordial applause of a scant audience.

Harry Zelzer Brings Favorites

Harry Zelzer is no gambler but an astute manager who caters to the public taste and by so doing finds quick response at the box office. In a new program the American Caravan Ballet attracted to the Civic Theatre balletomanes so numerous that not a vacant seat was to be found.

The Don Cossack Russian Male Chorus, with dynamic Serge Jaroff at its head, always draws the multitude; and again at its second concert within two weeks the vast premises of the Civic Opera House were taxed to overflowing.

Festival of Ancient Music

A festival of ancient music brought the Manuel and Williamson Harpsichord Ensemble to the Goodman Theatre in three programs as varied as they were well played. Honoring the 180th anniversary of Handel's death, they featured his concerto No. 6 in D flat major at the third and final concert. Several local instrumentalists lent their assistance throughout the festival.

Howard Wells' Artist Student in Recital

Willis Charkovsky, a prize winner in the Society of American Musicians contests a few years ago, has since developed into a pianist to be reckoned with, if we take as criterion his magnificent account of Liszt's Fantasie and fugue on BACH, Prelude after Bach's Weinen, Klagen's and Funerailles. His technical prowess at the keyboard would be sufficient to assure him recognition, but, possessing fleet fingers and strong wrists, he has become an outstanding exponent of heroic works. Well schooled, he uses the pedals intelligently to obtain colorful orchestral effects. Chopin, Scriabin and Schubert were also listed on his interestingly prepared program. Howard Wells may well be proud of young Charkovsky, one of the outstanding young pianists to come to our attention in many a season.

Harriet Case Scholarship Winner in Recital

Esther Doby, dramatic soprano, brought new laurels to Harriet Case, her mentor, at her first public recital here at Kimball Hall. Endowed with a glorious

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NINA SANYA,

soprano, will present concerts in the United States during the current season.

voice, Miss Doby also has interpretative gifts and musical intelligence that place her high among Negro singers of the day. Excellent diction of English, French, Italian and German is another of the many qualities displayed in her well thought out interpretation of songs by Bach, Scarlatti, Schumann, Brahms, Debussy, Respighi, O'Brien, Burleigh and Cadman.

Lola Fletcher's Students Give Recital

A group of Lola Fletcher's pupils participated in a program of classical and popular songs on Oct. 22, showing the excellent results obtained by this opera and concert singer in imparting her knowledge to others. Beginner and advanced student alike gave evidence of conscientious training, vocal and musical knowledge and a sense of interpretative values. The fine singing of Jean Breyfogle, Ruth Reutlinger, Clarence Johnson, Barbara Madden, Caroline Haas and Duilio Pucci of operatic and oratorio airs, Lieder and lighter songs was outstanding. Several of these should be heard from in the professional world in the near future. Nellorr Woody, Edith Herenstein, Gertrude and Elda Halfpap, Jeanne Nuoffer, Harriet Ross, Helen Bender and Madeline Clark were the younger students, of whose efforts Miss Fletcher may also feel proud.

Else Harthan Arendt Studio Notes

Gordon Griebenou has been appointed tenor soloist at Plymouth Presbyterian Church, Minneapolis, Minn. Maxine Lagerstrom, contralto, gave a recital in Schenectary, N. Y., in September and with Marie Saviniemi, soprano, sang at the Bethany Biblical Seminary's performance of Mendelssohn's 95th cantata on Oct. 17. Minas Booras, baritone, was soloist at the October meeting of the Elgin (Ill.) Musicians' Club. Robert Morton, bass; Margaret Jirasek, soprano; Julian Edwards, tenor, and Helene Maxouris, soprano, sang in the presentation of the Greek opera, Peruse, at the Civic Opera House, Oct. 15.

Kansas City Forces Add Five Players

Krueger to Give Choral Works—29 Massed Choirs Heard in Memorial Performance

KANSAS CITY, MO.—Karl Krueger, conductor, announces only a few changes in the Philharmonic Orchestra's personnel this season: Albert Blacker joins the first violins; Adam K. Micevich is a new member of the viola section; both are Chicagoans. Richard Marsh has been appointed first bassoonist and Franklyn Stokes has the first clarinet chair, while Ray Still, Jr. is new second oboist. All three come from California.

Mr. Krueger has invited the Westminster *a cappella* choir of Lawrence, Kan., to appear at two of the Philharmonic's regular concerts in January, presenting the Choros No. 10 by Villa-Lobos and the Polovetzian Dances from Prince Igor. Dean Donald M. Swarthout, of Kansas University, directs the choir of 70.

Choirs Honor Deceased Musicians

Twenty-nine combined choirs under the direction of Ottley Cranston opened the Vesper Choir Board's fifteenth annual program, Oct. 8 at the Scottish Rite Temple. The commemorative service, under the supervision of Dr. L. E. Davidson, honored seven prominent musicians who have passed in the last year: Jacques Blumberg, Mrs. Carl Busch, Julius Osiier, Henry Gorrell, Minnie Merine Mann, Mrs. Sam E. Roberts and Minna K. Powell (music critic). The speakers were Mrs. John M. Hazelton, Rabbi S. Mayerberg, Dr. Andreas Bard, John Wahlstedt and Gayle Giles Lovesee. Carl Busch's Crossing the Bar was most effective, with Ottley Cranston soloist. Other vocalists participating were Rose Ann Carr Millsap, Walter Ehrnman and Mrs. Otto Grasse.

Prize Sonata Premiered

Carl A. Preyer's Sonata in E flat major, which won first prize in Mu Phi Epsilon's 1939 national contest, held the spotlight in its first hearing before the Kansas City Musical Club, Oct. 16. The melodic, ornate piano work was given a faithful reading by Lucile Wagner, artist student of Mr. Preyer, Kansas University instructor. The composer, an honorary club member, was present and shared the ovational applause.

The remainder of the program, captioned Women in Song, featured the following vocalists: Helen E. Smith, Mrs. Paul Barnett, Kathryn Alten, Mrs. Harold Suman and Rachel Hartley Ward, who contributed Elinor Remick Warren, Pearl Curran, Madalyn Akers-Phillips, Clara Edwards and Alice Barnett, songs.

C. C. B.

Roth Quartet Opens Season with Two New Members

With two new members, the Roth String Quartet inaugurated its twelfth American season at Sweetbriar College, Va., and then gives a concert at Elon College, Atlanta, Ga., during the course of a Southern tour. Julius Shaier, violist, and Oliver Edal, cellist, both formerly of the Manhattan String Quartet, are the new members.

Feri Roth, in announcing the season's activities said the ensemble would be heard at many chamber music festivals, including a return appearance at Ames, Ia., for five programs; two concerts in the Library of Congress under the Whittall Foundation; a series at the University of Georgia and several piano quintet appearances with Hugh Hodgson, director of music at the university. For the third successive year the quartet will play at Brigham Young University and when the Silvermine Festival opens the ensemble again appears there.

In a number of special programs the Roths will have the assistance of Bela Bartok, composer-pianist; Eugenia Buxton and Avis Bliven Charbonnel, pianists. Miss Buxton is associate artist during a Southern tour in February and Mr. Bartok and Mme. Charbonnel appear with the Quartet in April.

Spalding to Give Premiere of His Own Sonata

Albert Spalding will give the premiere performance of his own E minor sonata for violin alone at his Carnegie Hall, New York, recital on Nov. 20. Mr. Spalding, who is to make his annual tour again this year, opened his season on Nov. 14 (last night) with the National Symphony Orchestra in Washington, D. C.

He is scheduled for appearances in Boston, Syracuse, Toronto, Kalamazoo, Grand Rapids, Youngstown, Cleveland, Huntington, Wheeling, Kansas City, Houston, New Orleans, Washington, Baltimore, and many other cities.

Women's Federation Program

At the 110th convention of the New York City Federation of Women's Clubs at the Hotel Astor on Oct. 27, Mrs. John McC. Chase was at the organ, and later conducted the chorus of 100 in works by Gena Branscombe, Foster, Jacobsen and Pauline Winslow. Mrs. Guy Percy Trulock lead the National Anthem. Marietta Huron, xylophonist, was also programmed.

Pinza Opens 2 Opera Seasons

Ezio Pinza, bass, who opens the Metropolitan Opera season in Simon Boccanegra, inaugurated the Chicago Opera season on Oct. 28 when he sang the title role in Boris Godounoff. He repeated that role on Nov. 11. Other Chicago engagements include Faust, Mignon and La Juive.

Musicians Fund Plans Benefit

A benefit performance for the Musicians Emergency Fund will be staged at Madison Square Garden, New York, on Dec. 4, it was announced at the inaugural luncheon of the season on Oct. 18 at the Hotel St. Regis. Mrs. Vincent Astor spoke briefly and Samuel Barlow urged support of the fund.

ATTRACTIONS

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Conference of Community Schools Planned

A conference of the National Guild of Community Music Schools, to which the public is invited, will be held on Nov. 21, at the Manhattan School of Music, 238 East 105 Street, New York. The Guild was organized in 1937 for the purpose of bringing together in closer co-operation those community music schools throughout the country which are not officially connected with any settlement house or other organization. These fourteen schools (in ten different cities) provide music education to students of limited means.

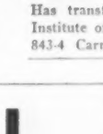
Janet D. Schenck of the Manhattan School of Music, is Chairman of the Guild. Johan Grolle of the Settlement Music School, Philadelphia, is Vice-Chairman, and Winifred Jacobson of the Wilmington Music School, Wilmington, Del., is Secretary and Treasurer.

Rubinstein Contest Announced

A year's scholarship "at an accredited music school" is among the prizes announced in a contest arranged by Random House, publishers of Free Artist, a biography of Anton Rubinstein, by Catherine Drinker Bowen. The contest is for the best letters of not more than 300 words on one of the following questions:

1. How did the granting of the title, Free Artist, affect the lives of Anton and Nicholas Rubinstein and of their pupils?
2. Compare Anton and Nicholas Rubinstein as men and musicians.

All entries must be submitted by Feb. 1, 1940, and should be addressed to the Rubinstein Contest Department, Random House, Inc., 20 East 57th Street, New York City. The committee of judges consists of Lotte Lehmann, Olga Samaroff-Stokowski, Jascha Heifetz, Leonard Liebling, and Deems Taylor.



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60th Year

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NEW YORK NOVEMBER 15, 1939 No. 2999

Constructive Giving in Pittsburgh

In the midst of a world much troubled, a sound and sensible deed stands out with the clarity of a beacon. The Buhl Foundation of Pittsburgh has gained distinction by a gift of conspicuous generosity and far-sighted vision.

This organization recently presented to the Pittsburgh Symphony Society an immediately available fund of $25,000, with an additional $25,000 contingent upon the orchestra's attaining the goal of its campaign for $350,000.

At a recent writing, $80,000 still remained of the desired sum, which had to be raised by public subscriptions. But the announcement was made that the orchestra would proceed with its season, and the chances seemed good that the full amount would be realized.

Specific in its directions as to how this fund of $50,000 was to be spent, the Buhl Foundation also stipulated that it was to defray the costs of giving free concerts in the high schools of Pittsburgh.

The orchestra headed by Fritz Reiner, and with Vladimir Bakaleinikoff as assistant conductor, will be able to carry on a particularly fruitful educational task. It will train the young in musical appreciation and prepare audiences of the future, which in turn may be counted upon to supply patrons for the symphonic programs in the years to come. Thus the Buhl gift may be expected to yield rich returns.

The remarkable saga of the rise of American orchestras to the foremost position in the world is much indebted to gifts of both private philanthropists and public foundations.

At least two American municipalities have also directly supported the local ensembles—Baltimore, through its Municipal Music Department, headed by Frederick R. Huber, and San Francisco, which a few years ago levied a nominal tax on its property owners by which a special series of municipal symphony concerts is maintained. But the attention of other American foundations is called to this new and profitable field which now exists for benefactions.

Pittsburgh joins the extensive list of the enlightened centers of culture in this country, where music is a foremost bringer of profit and delight to the young listener.

—o—

Art of Improvisation

Musical improvisation, now a lost art, was once a more or less integral feature of public instrumental performances. Even the early wandering singers "composed" on the spur of the moment. Bach, Mozart, Beethoven, Liszt, were particularly adept at such impromptu skill.

Those interested (and able to read German) should acquaint themselves with Die Improvisation In Der Musik, by Ernst Ferand, expatriated Austrian musicologist and pedagogue recently arrived in New York. His volume of 462 pages (published by Rheim Verlag, Zurich) is the most searching and informative tome on the subject, tracing improvisation from the days of classical Greece, the ancient Orient and primitive Christian era, to the modern period.

Ferand's admirably achieved purpose is to give not only an historical résumé, but also to help in the teaching of theory, and the stimulating of talent for composition.

The book, which should be translated into English, has two strange omissions, of Saint-Saens, famous improvisationist, and of Swing. Perhaps that surprising American art will appear in a later edition of Ferand's notable work.

—o—

Mozart Hits the Mat

Again proving that Tin Pan Alley knows a good tune, one of the most popular dance numbers of the season has been based on the first few measures of Mozart's piano sonata No. 1, artfully simplified and stepped up to hit the popular pace. The result was a surprising bit of grotesquerie.

However, successive arrangements have distorted the fine melody until, instead of merely chuckling and cackling, the latest version leers, grimaces and whines.

Thus the aristocratic art that produced a Figaro and Jupiter Symphony at last reaches the nadir of a barroom ballad. (On a recent broadcast program this distortion was appropriately followed by the touching banalities of Stay As Sweet As You Are!)

When will the ingenious "improvers" of perfectly good, even immortal melodies learn to leave hands off the moonbeam poesy of Debussy and the purple passions of Tchaikovsky, to say nothing of the noble polyphony of Bach?

Decidedly, there ought to be a law that would make it just as reprehensible to borrow and disguise a melody as to repaint and change the license number of a car.

—o—

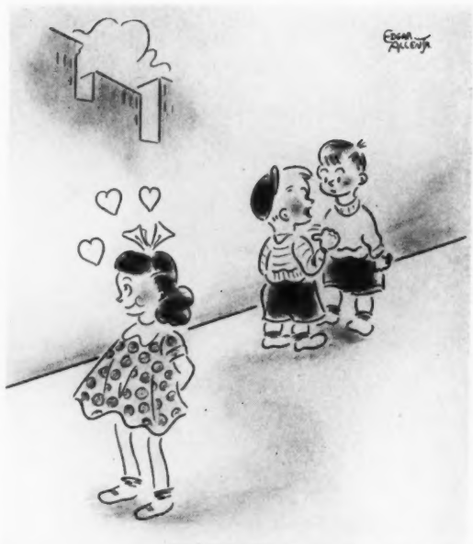
The Federal Music Project Goes On

The heartening news is forthcoming that the Federal Music Project, so important a part of the WPA Arts program, will be continued under local sponsorship "at approximately the same levels of employment and operations previously maintained under exclusive Federal sponsorship.

A recent announcement by Florence S. Kerr, assistant commissioner in charge of the Professional and Service Division of the WPA department stated that applications for continuing music projects, in all cases with local sponsorship, have been received from 38 states, New York City and the District of Columbia.

The new WPA Appropriation Act, it will be recalled, caused quite a commotion since it stipulated that music projects as well as art, writers' and historical records survey projects must all be sponsored locally (to the extent of 25 per cent of necessary income) after Sept. 1, 1939.

Now it is announced that local bodies within each state have come forward with sufficient support to continue these projects at approximately 90 per cent of their former levels. Moreover, it is stated, the shift from Federal to local sponsorship is being made in most instances "without perceptible interruption to routine or operations."



Cartoon by Edgar Allen, Jr.

"First it was Clark Gable. Now it's **Toscanini! . . .**"

Many varied types of public agencies have volunteered as sponsors, including state universities, departments of public welfare, library and archive boards, art commissions, departments of public education, and similar groups. Sponsors' contributions may consist of cash or "equivalents in supervision, materials, facilities and quarters."

When Federal support was abruptly withdrawn last summer, the projects were faced with a critical situation. The prompt rescue of the threatened enterprises which employed so many thousands of musicians throughout the country showed great presence of mind on the part of the administrative officers, who were able so quickly to complete what seemed like a formidable task of reorganization. And much credit is owing to the large-spirited outside organizations which had enough vision to see the importance of the new artistic framework that had been created in their states and communities.

It is to be hoped that the activities of the music project—performance of composers' works, teaching of music, copying of scores, creating of libraries, formation of orchestras, bands, choruses and other groups—will continue to reap success under the new national head, Dr. Earl V. Moore. Above all, the formation of an archives of American musical works is an enterprise to be commended. The creation of a central clearing house to which composers and performers may come when they need new native material for their programs might pave the way to a great increase in the performance of American music.

—o—

Help The Blind!

It is distressing to learn that the National Bureau for Blind Artists needs funds to carry on, and must disband if a sufficient sum is not forthcoming immediately. What that means to the beneficiaries of the N.B.B.A. hardly requires any emphasis. These are days when many musicians have to be aided, but most of all those who suffer from disabilities of one kind or another.

The blind of the profession have been singularly brave, and in most cases continued to play, teach, sing and compose so long as there were opportunities to earn a living in those branches. The opportunities have become steadily fewer.

The Musical Courier feels certain that for many charitable souls it is necessary only to call attention to the present plight of the N.B.B.A. in order to bring it generous contributions. Checks should be mailed to William R. Donaldson, Treasurer, care the National Bureau for Blind Artists, 14 West 45th St., New York. Mrs. James Roosevelt, the President's mother, is honorary chairman of the Bureau.

VARIATIONS

By Leonard Liebling

So You Think You Know Music is a regular Sunday afternoon radio presentation of CBS (station WABC) at 2.30 p.m., Eastern Standard Time. The program consists of a musical quiz, invited guests being asked to answer questions competitively, the winners receiving prizes. Ted Cott acts as the suave and snappy master of ceremonies.

Recently he inaugurated a poll, sponsored by CBS and Radio Guide, to determine by votes which living composers might, in the estimation of the balloters, still be in the active repertoire one hundred years from now. The editor of the Musical Courier was asked to announce the results of the poll.

He did so on November 4, and had this to say:

"One of my favorite musical stories is about the untalented young composer who asked a critic, 'What do you think of my music?' The critical one replied, 'It will be heard long after Bach, Mozart and Beethoven are dead—but not until then.'

"Perhaps that cruel joke prompted the poll whose results are to be published today. As regular listeners to this program know, they were asked to vote on the subject of which living composers would still be marching on to immortality in one hundred years. In other words, which composers with us at present, would still be performed in the year two thousand nine hundred and thirty nine.

"Of course that is a relative proposition, and altogether a guess, with none of us able to prove the proposition at that time. However, even to guess is a fascinating idea. And its chief value is as a test to see how our living composers stand in the estimation of their contemporaries.

"Radio Guide printed ballot slips last week to aid the voters, and its offices in Chicago and New York, and those of CBS, have been flooded with veritable showers of the little white papers. Even Maine and Vermont were heard from.

"Well then, let us see what the ballot box has said—and you can take my word for it, that it was in no way stuffed.

"The result of the poll, in order of the first ten choices, is this:

No. 1. Sibelius
2. Richard Strauss
3. Rachmaninoff
4. Stravinsky
5. Paderewski
6. Deems Taylor
7. Shostakovitch
8. Prokofieff
9. Kreisler.
10. A tie between Weinberger and Jerome Kern

"Those ten candidates for at least 100 years of further performances should feel proud. And the voters should be proud too. Their selections show understanding, taste, and variety.

"A few special points stand out in our poll. Most interesting, for instance, is that Sibelius far outdistances all his rivals. He received two and a half times as many votes as No. 2—Strauss—and about a third of all the votes cast.

"Some voters misunderstood the purpose of the poll, and sent in the names of dead composers. Perhaps they felt that some living composers are already dead, and some dead ones very much alive. One such ballot named Bach, Beethoven and Brahms. A few votes were cast for the late George Gershwin. Several for Victor Herbert and Tschaikowsky. One for Respighi.

"We received votes, too, from gallant guessers who remembered the ladies — Chaminade, Mrs. Beach, Mana-Zucca and Carrie Jacobs Bond. Well, maybe Mrs. Bond's best known song will win another century of life. She might change its title then to 'The End of a Perfect 100 Years.'

"American composers who had votes down the list were led by Arthur Bergh. Then followed Hanson, Carpenter, Roy Harris, Kelley, Cadman, Oley Speaks, Ferde Grofe, Ives, Romberg, Friml, Berlin, W. C. Handy, Damrosch.

"One lady from Pana, Illinois, wrote that she is a composer herself, 'but can't seem to get started with the publishers.' She adds, 'Others had to wait too. Some day I shall be proclaimed a great composer. You should hear my suite, 'Around the World in Three Quarter Time.' That's a good title. We all wish the composer a happy hundred years.

"Another lady, of Viborg, South Dakota, is also a composer—and hopeful. She puts her name as the third on her ballot. Again, good luck to her—and good composing.

"From the Bronx comes a ballot on which the third space is left blank. The sender writes underneath—'I have hopes.'

"A sporting gentleman from Springfield, Ohio, lays odds on immortality. With him, 'Strauss is 1-1, Sibelius 10-1, and Shostakovitch 2-1, if Stalin doesn't get him first.'

"My best treasured ballot is the one that voted for Harry Armstrong, 'because of his "Sweet Adeline," with or without gurgling accompaniment.'

"And so, our interesting and exciting contest closes, and let us hope that the best man won."

Thereupon Mr. Cott announced that starting November 12th, your editor would serve as the permanent judge on the weekly broadcast of So You Think You Know Music.

✦ ✦ ✦

By the way, Enesco landed as No. 11 in the poll. Mascagni was next, and then came Vaughan Williams, Grainger, Bax, Honegger, Korngold, Charpentier, etc.

✦ ✦ ✦

Mary Binney Montgomery writes that she has just been appointed ballet mistress and choreographer for the Philadelphia Opera Company, with Sylvan Levin as her musical director, Hans Wolmuth to do the staging, and Stokowski and Ormandy to serve as honorary musical directors. Miss Binney adds that her troupe is rehearsing ballets for Faust (Nov. 21), Marriage of Figaro, Traviata, Fledermaus and Carmen. One may be confident that the talented and imaginative Miss Montgomery will contrive something far different than the mildewed and stodgy capers and posturings which so often feature ballet at performances of grand opera.

✦ ✦ ✦

From Port Au Prince, Haiti, come these recent Carleton Smith lines: "I wish you could spend a week here. It's worth that, if you've never seen the place. Columbus left his bones and an anchor; the original Emperor Jones his silver bullet and a citadel; our Marines—plenty of traces.

"The Voodoo rhythms are endlessly subtle. The drums go from dusk to dawn—and between times you hear Mr. Toscanini by short-wave.

"I'm off in search of old folksongs. Am going to Martinique, Guadalupe, Trinidad; then the top of the Amazon and the eastern slopes of the Andes. After that, around to the other side, Cuzco, etc. Will be back in Florida in February, and hope to see you there. . . ."

✦ ✦ ✦

The New York Times reports that from Moscow speeds news of 1,500 concerts to be given by the local Philharmonic for workers and school children; and from Paris comes the less serious bulletin that Hugues Parnassie is burying his choicest "hot jazz" records in fear of a possible Nazi invasion. Herr Hitler's cohorts officially detest the kind of music most Americans love. The Times also reminds us that of the sixteen extra benefit performances to be held at the Metropolitan Opera this season, fourteen are German.

✦ ✦ ✦

Our Wrong Captions Department now turns against us, which almost invariably happens when someone tries to point out another's mistakes. In the Musical Courier of November 1 there is a perfect picture of Alberto Jonas, and underneath is the perfectly printed name of—Ernö Balogh. Both good colleagues, each writes that he feels flattered, but would like a correction in justice to the other. So here it is, with abashed apologies.

✦ ✦ ✦

The late Ferruccio Busoni's son, who arrived in New York recently from Italy, intends to make his permanent home in the American metropolis. Mr. Busoni, a gifted painter, appropriately is first-named Rafaello.

He tells, among many other things about his distinguished father, that he did no practising except an hour or so before a concert, and cautioned his pupils to spend only that time daily at the piano. (I shouldn't be spreading that news about, for it might lead some students astray.)

I know some pianists, Hofmann and Rosenthal among others, who hardly ever practise, but—they are Hofmann and Rosenthal. Most other famous keyboardists are at their instruments for hours every day. Paderewski once said to me, "I suppose I don't actually need all that mechanical work, but I am tortured with the thought that if I miss a few sessions, something might go lost which I could never recapture. Also, continuous practise keeps my memory fresh. The brain is a muscle that requires exercise like any other."

To my way of thinking, musical memory is a gift in degrees. Some seem to be born with it in perfection, some have to develop it, and others never achieve real mnemonic reliability.

Young Busoni relates that one Summer when his father vacationed in a tiny Swiss hamlet, a nearby community gave a Schubert Festival, and at almost the last moment invited him to contribute an impromptu recital. Exactly one day was left for preparation. He had no Schubert music with him, and it was too late to send for any from a larger city. He found a local musician who lent him a book of the sonatas, and he spent some hours in looking over them, "to refresh myself with the Schubert spirit," as he explained to the family. He did no other practising. "Then he went to the concert and performed a long program," the younger Busoni relates, "but included none of the sonatas, and instead gave the Wanderer Fantasie, Rosamund Variations, some Impromptus and Moments Musiceaux, and several of the songs transcribed by Liszt."

✦ ✦ ✦

Rudolph Friml's Ouija Board spoke to him the other day through Napoleon, who told the composer that Hitler and the Germans are to be destroyed soon. Victor Herbert also communicated, in praise of new music by Friml. Maybe his nearly completed symphony, or his already finished two piano concertos.

✦ ✦ ✦

Paul Howard of Adelaide, Australia, is heard from, his letter being stamped "Opened By Censor." That wise individual must have gained useful information when he read that Paul is continuing his intensive activity in developing the International Godowsky Society; that Ernest Hutcheson has joined it; and that Ernest Newman and Prof. Einstein are expected to do so shortly.

✦ ✦ ✦

The recently formed Jersey City (N. J.) Philharmonic Orchestra has a conductor named Jones —J. Randolph Jones. Must be some mistake.

Somebody Told

by Simon Snooper

Carl Engel and Glenn Dillard Gunn found themselves on opposite sides of the prevailing musical fence during the important conference recently held at the Library of Congress, at Washington, in an effort to determine, among other things, what type of music we should send to the South American republics. Dr. Gunn damned all swing music ("No one with a vocabularly of more than four words can write or listen to it") while Dr. Engel deplored such generalizations, contending, there is "good swing" and "bad swing."

Dr. Gunn, who is music critic of the Washington *Times-Herald*, apparently delivered the last word when in his story on the following day he wrote: "He (Engel) cited his service to popular music performed while chief of the Music Division of the Library of Congress, but did not assert that he had carried this propaganda for the music of the people into his present office as head of the country's high-brow publishing house." Ouch!

* * *

Musicians to the right, left, front and rear nearly overpowered the guest of honor at the reception given for Mario Castelnuovo-Tedesco by Eleanor Steele and Hall Clovis (Mr. and Mrs. Clovis) at their New York apartment. Bustling around one found Albert Morini, genial impresario who brought the Italian composer here for his American debut and who also guides the musical destinies of the Steele-Clovis duo. Mrs. Vincent Astor took time out from her Musicians Emergency Aid Fund and Metropolitan Opera duties to attend while Florence Easton, Queena Mario and Margaret Halstead, who warbled at the latter auditorium not so long ago, were also on hand.

Louis Persinger was also noted, while everyone within range had to ask Alice Tully how she liked her trip back from Europe on the Clipper. Eva Gauthier, Stell Andersen, who made a pianistic appearance before the Duke and Duchess of Windsor during her European travels; Dr. and Mrs. Otto Janowitz, now here from Vienna; Mrs. Martin Schenk, and Dr. and Mrs. John Finley Williamson, who had left their Westminster College activities for a moment, were also noted *en passant*.

* * *

Alexander Brailowsky, who has given many, many piano recitals during his career, was telling friends 'tother day about his "longest" one. It was not due to encores, for that is an old story, but rather concerned his first venture in the movies.

"I played Chopin's A flat major waltz for twenty hours without a break," he said, and then went on to explain.

"Arriving at the studio at nine in the morning I played and played, while the cameras 'shot' my hands, my pedaling, close up, far off, profile, my expression while playing and in fact so many ways and times that I lost count. When he was finished I suggested we have dinner because my watch said five o'clock.

"You mean breakfast, don't you?" he asked.

"It was five o'clock in the morning, and was I tired!"

Zoe Lynex Opens Studio

Zoe Lynex, pianist-accompanist, has opened a New York studio. She has been accompanist for Clyde Keutzer, Jose Limon, Adelaide De Loca, Emilie Hallock, Jenny Jungbauer and the Rubinstein Chorus, in addition to solo appearances and with the Buffalo Symphony. This season she was soloist at the forty-fifth convention of International Lyceum at Lakeside, O., and for the Theatre Forum Alliance, New York.

Georgia Graves to Tour South

Following her Town Hall, New York, recital on Oct. 25, Georgia Graves, American contralto, makes a tour of Southern states. In January she sings in Florida and in March in the Middle West. Miss Graves, after her recital last season fulfilled thirty-five engagements, including recitals, festivals and oratorio performances in fourteen states and during the summer spent five weeks in Scandinavia during which she visited Jean Sibelius and presented a program of his own songs for the Finnish composer. She also gave a private recital for Yrjö Kilpinen.

Cartoon by Edgar Allen, Jr.
"My hands are full. Throw a kiss to the audience!"

Gerald Tracy in Recitals

Following an appearance at the studio Club, New York, Gerald Tracy, pianist, gives a Jordan Hall, Boston, recital on Nov. 27. He then goes West for several concerts.

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Wednesday, November 15
Mildred Lind, violinist, Town Hall (A)
Jerome Rappaport, pianist, Town Hall (E)

Thursday, November 16
Sheila Tara, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Rosalyn Tureck, pianist, Town Hall (E)
Rudolf Serkin, pianist, Carnegie Hall (E)

Saturday, November 18
Philharmonic-Symphony Society, Carnegie Hall (M and E)
Yves Tinayre, baritone, Town Hall (A)
Zlatko Balakovic, violinist, Town Hall (E)

Sunday, November 19
Edouard Grobé, tenor, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (William Primrose, violist and Budapest Quartet), Town Hall (5:30)
Dorothy Maynor, soprano, Town Hall (E)
Waldemar Giese, bass violist, Steinway Hall (E)

Monday, November 20
Albert Spalding, violinist, Carnegie Hall (E)
Katherine Bacon, pianist, Town Hall (E)

Tuesday, November 21
Storm Bull, pianist, Town Hall (A)
Aurora Mauro-Cottone, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, November 22
Emanuel Feuermann, cellist, Carnegie Hall (E)
Lolita Gainsborg, pianist, Town Hall (E)

Thursday, November 23
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, November 24
Marcel Maas, pianist, Town Hall (E)
Aldo Solito de Solis, pianist, Carnegie Hall (E)

Saturday, November 25
Boston Symphony Orchestra, Carnegie Hall (A)
Lucie Bigelow Rosen, thereminist, Town Hall (5:30)
Violette and Helene Coffer-Chantal, duo-pianists, Town Hall (E)
Cyra Abend, soprano, Steinway Hall (E)

Sunday, November 26
Robert Wallenborn, pianist, Town Hall (A)
Arthur LeBlanc, violinist, Carnegie Hall (A)
New Friends of Music (Nadia Reisenberg, pianist, and Budapest Quartet), Town Hall (5:30)
Philadelphia Orchestra, Carnegie Hall (E)
Roland Hayes, tenor, Town Hall (E)

Monday, November 27
James Mannix, pianist, Town Hall (A)
Virginia Foley, soprano, Town Hall (E)
Don Cossack Chorus, Carnegie Hall (E)

Tuesday, November 28
Katherine Bacon, pianist, Town Hall (E)

Wednesday, November 29
Oliver Stewart, tenor, Town Hall (A)
Marian Anderson, contralto, Carnegie Hall (E)
Elisabeth Rethberg, soprano, Ezio Pinza, bass, Town Hall (E)

Friday, December 1
Isabelle S. Ambrogio, pianist, Town Hall (E)

Saturday, December 2
Vance Campbell, tenor, Town Hall (A)
Vincent Botticelli, violinist, Town Hall (E)
NBC Orchestra, Carnegie Hall (E)

Sunday, December 3
John Charles Thomas, baritone, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Helen Tas, violinist, Webster Aitken, pianist), Town Hall (5:30)
Alton Jones, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Monday, December 4
Emma Otero, soprano, Town Hall (E)
Yehudi Menuhin, violinist, Carnegie Hall (E)

Tuesday, December 5
Zadel Skolovsky, pianist, Town Hall (A)
Ozanne Marsh, pianist, Town Hall (E)
Kirsten Flagstad, soprano, Carnegie Hall (E)

Wednesday, December 6
Enrique Ros, pianist, Town Hall (A)
Jascha Heifetz, violinist, Carnegie Hall (E)
Franz Rupp, pianist, Town Hall (E)

Thursday, December 7
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 8
Philharmonic-Symphony Society, Carnegie Hall (A)
Ruth Klingmann, soprano, Town Hall (A)
Jakob Gimpel, violinist, Town Hall (E)
Bronsky-Babin, duo-pianists, Carnegie Hall (E)

Saturday, December 9
Germaine Leroux, pianist, Town Hall (A)
New York University Glee Club, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, December 10
Beryl Rubinstein, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (New York Trio and Augustin Du Ques, clarinet), Town Hall (5:30)
Philadelphia Orchestra, Carnegie Hall (E)

Monday, December 11
Philharmonic-Symphony Society (Young People's Concert), Town Hall (A)
Celius Dougherty and Vincenz Ruzicka, duo-pianists, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday, December 12
Emma Endres, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, December 13
Michael Bartlett, tenor, Town Hall (A)
Robert Virovai, violinist, Town Hall (E)

Thursday, December 14
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 15
Philharmonic-Symphony Society, Carnegie Hall (A)
People's Chorus, Carnegie Hall (E)
Arthur Loesser, pianist, Town Hall (E)

I SEE THAT

William Primrose, violist, makes four New York appearances with the New Friends of Music, three in Washington, D. C., three in Canada and gives several joint programs, according to announcement by his manager, Annie Friedberg.

* * *

Frank Bishop, pianist, heard last winter with the Miami Symphony, has been booked for another appearance this year. He tours the South in January.

* * *

Robert Betts, tenor, is soloist with the Chicago Apollo Club in March in Bach's B minor Mass.

* * *

Marjorie McClung has resumed her position as soprano soloist at Riverside Church, New York. Concert and oratorio engagements, as well as recitals, comprise her winter calendar.

* * *

Beatrice MacCue, contralto, was heard at the World's Fair on Oct. 20 under the auspices of Mu Phi Epsilon in a program on which the American composers Head, Ware and Braine, appeared.

* * *

The People's Symphony Society, Joseph Mann, manager, announce for their usual series of six chamber music concerts in New York: the Trio of New York, Pro Arte Quartet, Budapest Quartet, Kolisch Quartet, Griller Quartet and Loewenguth Quartet.

* * *

The Budapest Quartet was heard in Town Hall, New York, on Oct. 29 for the New Friends of Music following a tour of the Pacific Coast, Colorado, Ohio and Kentucky.

* * *

Mary Hopple, contralto, artist-pupil of Adelaide Gescheidt, is heard Sunday evenings over Station WOR, in Wallenstein's presentation of Bach cantatas.

* * *

A series of lectures on the opera by Oscar Thompson and on the literature of the symphony by Douglas Moore is being given at Columbia University.

* * *

Lilias Mackinnon, pianist and music memorizing specialist, has begun her activities as instructor at Dominican College, San Rafael, Cal.

* * *

Aaron Copland, American composer, has gone to Hollywood to write the background score for Of Mice and Men.

* * *

E. Robert Schmitz on Oct. 13 gave a piano program at the home of Mrs. Frederic C. Havemeyer, 2d, for the benefit of the Tuxedo, N. Y., Library.

* * *

Two arias from Handel's Messiah, Comfort Ye, My People, and Every Valley Shall be Exalted, were sung for 16,000 recently by Joseph Bentonelli, tenor, at the New York World's Fair.

* * *

Arthur Harold Land, baritone and conductor, was a member of a committee which presented a plaque to Mrs. Eleanor

(*Continued on page 27*)

Correlation of Sciences Assists In Mapping Functions of Voice

John W. Nichols, Tenor and Teacher, Devises Novel Chart Showing Interrelation of Factors in Good Singing

A correlation of the sciences that pertain to vocal phenomena, thereby giving "an intelligent and up-to-date conception of beautiful singing, which the Italians call *'bel canto,'* is the basis of the Voice System compiled by John W. Nichols, tenor, vocal instructor and choral director, according to his own statement.

Mr. Nichols was for ten years in charge of the voice department at Vassar College and appeared as soloist with many choral groups and orchestras throughout the United States. He also was soloist for two years in the American Church in Paris. For over thirty years he served as vocal instructor at St. Rose College, Albany, as well as at Columbia University, the University of Vermont and at Vassar.

A pupil of Jean de Reszke, Dr. Carl Dufft, Edward Iles, Alice Garrigue Mott, Adelaide Gescheidt, Percy Rector Stephens and others, Mr. Nichols later conducted choirs and large choral groups.

Coordinating Matter, Motion and Space

In discussing his new Voice System, Mr. Nichols declared that it "clarifies vocal technic" by "making intelligible many of the heretofore puzzling aspects of breath control, range, resonance, etc., and gives the student a correct understanding of the use of the voice." He continued:

"A great scientist has said that he could analyze the universe by means of matter, motion and space. Based on that idea, I have evolved a chart correlating anatomy and vocal acoustics, showing in a simple manner how various parts of the body coordinate to produce a unified sound, the whole being explained in less than thirty words.

"The body represents matter. It is the bellows and furnishes an actual substance—the breath. By motion within the larynx this is changed into vibration. The head furnishes space for the development of the virbation, and by the shape of its cavities determines the quality of voice.

"Every motion we make is by muscle contraction, and the lungs furnish space for the breath. Using the same reasoning, subdivisions of the head and larynx can be compared in like fashion.

"In order to correlate the two sciences, in using the chart, one should read Anatomy from right to left and Acoustics from left to right as follows: Nasal resonators affect overtone quality, oral resonators affect vowel quality, and so on.

Further Factors

"One of the interesting features of this chart is that one can prove the truth by reading from the bottom up—a sort of double check. Power by vibration affects quality. Also position power by amplified vibration affects tone quality; rhythmic power by pitch vibration affects vowel quality and breath power by intensified vibration affects overtone quality.

"By further subdivision one has these factors: position by rhythmic action affects breath power, amplified pitch affects intensified vibration, and tone by vowel affects overtone quality.

"Correlation has also been made, including psychology and physics, but while it might be of interest to one searching for a unification of the sciences, it would be rather too involved for general musical interest," Mr. Nichols concluded.

W. F. R.

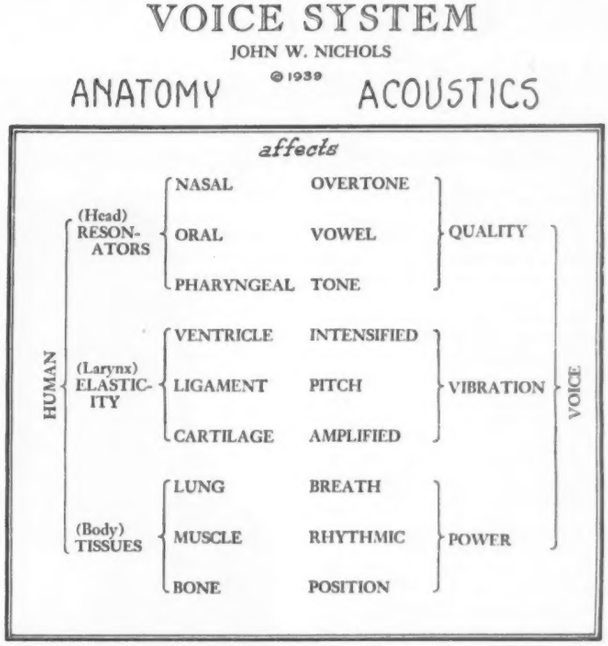


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CHART OF THE NICHOLS VOICE SYSTEM

Brooklyn Academy Issues New Program Magazine

The first of a series of program-magazines, devoted to activities of the Brooklyn, N. Y., Academy of Music has just been issued by Sigmund Gottlober, publisher of the annual Stadium Concerts Review for fifteen seasons and of other theatre magazines including the Chicago Opera Company, the Manhattan Opera House, the German Grand Opera Company and other organizations. The current issue concerns the opening events, including the duo-piano program of Josef and Rosina Lhevinne. Subsequent issues will be devoted to other activities, the next being the series by the Boston Symphony Orchestra.

"A PATH THROUGH THE HEMLOCKS," dry point etching by John W. Nichols, tenor and teacher, author of the accompanying Vocal System.

Vronsky-Babin Duo Tour

Vitya Vronsky and Victor Babin, duo-pianists, listed for forty-five concerts in twenty-nine states this season, give a New York recital in Carnegie Hall on Dec. 8. They opened their tour in Bridgeport, Conn., and also appeared at the Waldorf - Astoria Hotel, New York, for the Wednesday Afternoon Musical Club.

Birmingham's Second Chamber Festival Has Warm Response

Coolidge Quartet with Local Ensembles and Soloists Participate in Applauded Three-Day Series

BIRMINGHAM, ALA.—The second annual Chamber Music Festival, sponsored by the Birmingham Chamber Music Society, was held in this city Oct. 6-7-8. The larger subscription list to the series, the capacity attendance at each performance, as well as the evident artistic growth of the ensemble, all attested to the growing success of this cultural venture in the far South.

OTTOKAR CADEK

The festival opened Friday night in the Little Theater with a program by the String Ensemble of 27 members, conducted by Ottokar Cadek, musical director of the Chamber Music Society. The ensemble announced its high purpose at the beginning, with Bach — an arrangement of the Prelude and Fugue, No. 22, by Byron Arnold, professor of piano and theory at the University of Alabama. This was followed by the Mozart Serenata Notturno, featuring a solo string quartet, beautifully played by Barbara Bell, Billie Perry, Helen Cullens, and Frank Ray. The concerto Grosso in D minor by Vivaldi was the next offering, followed by a stimulating performance of the Concerto Grosso for strings and piano by Stoessel, with Helen Wright de Maris at the piano. The Andante Cantabile by Tchaikovsky and a Scherzo by Tchaikovsky-Dubensky closed the program.

The second concert featured Mr. Cadek, violin, and Lois Greene Seales, piano, in a superb hearing of the Brahms sonata in D minor, Op. 108. The Madrigal Singers, under the direction of Raymond Anderson were heard in a group by Morley, Brahms, Orlando Lasso, Borowski and a beautiful old Burgundian carol. The singers were Martha Light, Olive Cheek Humphrey, Imogene Downs, Angeline Grooms, Martha McClung, Grace Bozenhard, Kenneth Griffith, John Light, William Waller, Burnet Downs, J. B. King, Paul Reynolds.

Franck's Quintet in F minor was excellently played by a local group consisting of Mr. Cadek, Stephen Dill, George Gauggel, Alfred Urbach, with Roy McAllister at the piano.

Coolidge Quartet Applauded

The third and fourth concerts were given by the Coolidge String Quartet, whose exquisite playing elicited the commendation and warm applause of their hearers and brought many recalls. The quartet, composed of William Kroll, violin, Nicolai Berezowsky, violin, Nicolas Moldavan, viola, and Victor Gottlieb, cello, played with virtuosity quartets by Schumann, Beethoven, Brahms, and Ravel, and such fascinating smaller pieces as the Italian Serenade by Hugo Wolf, a Scherzo by Glazounoff, Ruhige viertel by Hindemith and a Little March by Kroll. The players' fusion of spirit and uniformity of approach resulted in ensemble of the highest perfection.

Proceeds of the festival, which attracted visitors from other states, will revert to the Edna Gockel Gussen Memorial Library of Chamber Music.

ALICE GRAHAM.

Grace Moore Resumes Tour

Following her season with the Chicago City Opera Company, Grace Moore, soprano, resumes her tour which opened in October. She appears in Fort Worth on Nov. 24, Beaumont, 28, Baton Rouge, Dec. 1 and New Orleans, Dec. 5.

America Called "Leading Nation" In Musical Education Movement

Glenn Darwin, Baritone, Describes His Early Tuition in Music Which Helped Prepare Him for Concert and Opera

"We have heard a great deal about the opportunities provided in the schools abroad, both public and private. But I am convinced that, from an artistic point of view, the American educational system is far superior. That is because it makes available the media whereby young people can gain a definite understanding of the particular phase of music they wish to choose as their life work."

It was no learned pedagogue, no educational expert who spoke thus to the Musical Courier interviewer but a tall, stocky young individual whose earnestness of speech demonstrated his belief in what he had just said.

And Glenn Darwin, baritone, who has incorporated in his experience not only church singing but concert, radio and the Metropolitan Opera, cited his own experience as proving his belief.

"My own case, I believe, demonstrates what I mean," Mr. Darwin declared. "I have known nothing else but music and I learned it from our school systems. As a boy, I was a church soprano soloist in Grace and Holy Trinity Cathedral, Kansas City. Nine years old at the time, I served there until I was sixteen. Dr. Mabelle Glenn, director of music in the public schools, became interested in me, and it was that interest and that concern in my artistic future that led me to continue my music work.

"Dr. Glenn, I believe, is typical of the school system method of functioning. For instance, in New York, there is also Dr. George Gartlan and throughout the country numerous others who take particular pride in developing young musicians, both instrumental and vocal, and urging them along the way. Our school systems are more and more concerning themselves with music and are doing more than people sometimes know about in increasing not only a knowledge of music on the part of this country but also in constantly raising our level of musical culture.

Paying Back Musical "Debt"

"Our concert courses in schools and colleges are further instances of this and, personally, I like nothing better than appearing on such courses whenever my concert calendar will permit. I like to

GLENN DARWIN

feel that I am, in some degree, paying back the debt that is mine.

"Then, too, the various lecture courses and educational symphonic concerts for young people. It has been my happy privilege to be associated with one, who is to my mind an outstanding musical educator, Dr. Walter Damrosch. I had the honor of participating in the world premier, in the regular Metropolitan season, of his opera, The Man Without a Country, and his song, Abraham Lincoln, I have sung repeatedly, probably more than any other artist. Incidentally, I was called upon with only two days notice to participate in Dr. Damrosch's opera but I had appeared many times on his Music Appreciation Hour which has become a part of the music instruction in many schools throughout the country. He also selected me to participate in his World's Fair offering of Beethoven's Ninth Symphony.

"But I do not mean entirely our public schools, but the private institutions as well. I was fortunate enough, because of my early work as a boy soprano to enter the Eastman School at Rochester and then to win a scholarship at the Juilliard School. This led to another scholarship in opera at the Graduate School of the Juilliard and in each instance, I found how greatly interested in developing the young artist were our teachers and educators.

Importance of Formative Years

"We hear much today about the opportunities offered in this country and how it is now unnecessary to go abroad. But I believe not enough emphasis has been placed on the early stages, in childhood and youth, the so-called formative years. We are presented with amazing opportunities in these today and that is the reason, I believe that we are becoming more and more a really musical nation."

Mr. Darwin, soloist at St. Bartholomew's Church, New York, pointed out that when he was only thirteen, he had made recordings, then as Darwin Bowen, Jr., and as a boy soprano. He said that he took Dr. Glenn's name, for concert purposes, because he wanted to show his appreciation of her early interest. His latest recordings are under his concert name.

In addition to appearing on several NBC programs, Mr. Darwin was soloist for two Worcester Festivals, sang in Messiah and in Bach's St. Matthew Passion and gave a concert at the Lindsborg Festival, participated in the world premiere in Cleveland and also in the New York performances of Beryl Rubinstein's opera, The Sleeping Beauty, appeared in the premiere of Albert Stoessel's opera, David Garrick as well as in seven operas at the Juilliard School and has given numerous concerts. The one he liked best to remember, he said, was his home-coming at Kansas City after his Metropolitan Opera debut.

Busy Schedule

Now a student of Bernard U. Taylor, Mr. Darwin has also coached with Coenraad V. Bos and Edwin McArthur. The latter will be at the piano for his Town Hall, New York, concert on January 10. Other engagements planned this season include appearances in Buffalo, Topeka, Wellesley Hills and Kansas City, Mo., as well as participating in many oratorios and passions at St. Bartholomew's Church.

"With it all, I do have some hobbies," he concluded, "and most important is deep-sea fishing. However, I usually have to content myself with horse-back riding which I feel is an ideal way of keeping physically fit." H. A. S.

AT OPENING OF NATIONAL SYMPHONY, in Constitution Hall, Washington, Oct. 29, interested listeners were Mary Howe, composer, left, and two friends Cecilia Drinker and Hannah Coffin of Boston. Mrs. Howe's concerto for two pianos and orchestra, Castellano, was performed on Nov. 8

Back from Europe, Musical Folk Under Hurok Banner Plan Seasons

Ballet Russe de Monte Carlo Heads Returning Contingent—Many Noted Artists, Including Newcomers, to Appear

Artists on the S. Hurok roster are finding their way out of Europe and preparing to fulfill the engagements in this country made for them according to Mr. Hurok. He said that the greatest coup was the transporting of the Ballet Russe de Monte Carlo, of sixty members and four carloads of scenery. Only six members were unable to sail and of these only three were of the corps de ballet. Igor Youskevitch and Michel Panaieff, soloists, were detained while Lubov Rostova has joined a French nursing unit.

Leading dancers here for the American tour which opened on October 26 at the Metropolitan Opera House include Alexandra Danilova, Alicia Markova, Mia Slavenska, Nini Theilade, Frederic Franklin, Roland Guerard, Marc Platoff and George Zoritch. Leonide Massine, artistic director, has prepared a repertoire of twenty-five ballets including three world premieres and three American premieres.

These included Ghost Town, an all-American creation by Marc Platoff to a score by Richard Rodgers and scenery by Raoul Pene Du Bois; Devil's Holiday, choreography by Frederick Ashton to settings by Eugene Berman and an arrangement of Paganini music by Tommasini and Bacchanale, to the Venusberg music from Tannhäuser, with choreography by Massine and settings by Salvador Dali.

American premiers were Rouge et Noir, choreography by Massine to the score of Shostakovitch's first symphony with decor by Henri Matisse; the Capriccio Espagnole of Rimsky-Korsakoff in which Argentinita collaborated with Massine choreographically, and Mariano Andreu supplied the decor; and another Rimsky-Korsakoff composition, Fantasy on Russian Themes for violin and orchestra, provides the music for Igrouchka with choreography after Fokine and decor by Gontcharova.

Following its New York engagement, the Ballet Russe will tour seventy cities extending into the middle of March.

Argentinita and her Spanish Ensemble, having just completed a tour of South America, returned at the end of October for their second season under Hurok management. She will begin with a performance in New York before nearly eighty other appearances.

Recital Plans of Other Artists

Marian Anderson, contralto, cancelled her projected trip to Europe. Her tour of this country begins in November and stretches to the end of May. Her first New York appearance is set for November 29.

Slated for his first recital in the United States at the turn of the year, Artur Rubinstein, Polish pianist, spent his time since his last visit in visiting South Africa.

Jan Kiepura, who was asked by his government to serve as Cultural Ambassador to the United States, has arrived. He sang recently during the Pulaski Day celebration at the World's Fair Polish Day and was also heard at the 125th Regiment Armory. His engagements during the coming season include concert and Metropolitan Opera appearances.

The Comedian Harmonists, touring Australia, will arrive here in March.

Newcomers to Appear Here

Ida Haendel, sixteen-year-old violinist and Lina Pagliughi make their American debuts.

Jan Peerce, tenor of concert, opera and radio, was presented in his first New York recital at Town Hall on November 7, prior to a national tour.

Ossy Renardy, violinist, who appeared at Carnegie Hall on October 7 in recital, will also span the country, visiting the southwest for the first time.

The Kolisch Quartet, who remained in the United States this fall rather than make their usual trip to the Continent, started an augmented season at the Pittsfield Music Festival on three successive week-ends.

Boston's Deluge of Orchestral Music Includes Debussy Rarity

Home Ensemble in Works by Harris, Hanson and McDonald —Barbirolli Leads Philharmonic—Stravinsky at Harvard

BOSTON.—For the first time in the 58 years of the Boston Symphony Orchestra, a saxophonist appeared upon the stage of Symphony Hall as soloist at the concerts of Oct. 20 and 21. He was Sigurd Rascher, a virtuoso of European reputation, and his technic is a marvel.

His excellent qualities were lavished upon the Rhapsody that Debussy wrote for the late Mrs. Richard J. Hall of Boston, and Jacques Ibert's clever Chamber Concertino. Debussy evidently worked on his composition unwillingly, and several years had elapsed before Mrs. Hall received from him a manuscript with notes intact (save for 24 bars toward the end which contain only one melodic voice), but with pencilled indications for the orchestration. The latter was done by Roger-Ducasse; further alterations were effected by Ernest Ansermet.

Second-Rate Debussy

The Rhapsody had been performed at Boston Symphony concerts here in 1932, the solo part taken on the English horn by Louis Speyer. These recent hearings were believed to be the first in Boston with saxophone. Despite this remarkable history, the work impressed as third-rate, uninspired, prevailingly dull.

Much more effective was the Ibert Concertino, played for the first time in the United States. Ibert is a composer whose fancy and humor are expressed in clever, melodically charming music, jazzy to be sure and not profound, but on the other hand never cheap.

Dr. Serge Koussevitzky began these concerts with Bruckner's Seventh Symphony, given readings extraordinary for their intensity and beauty of orchestral tone. Other items were three excerpts from The Damnation of Faust by Berlioz.

American Score Heard

The week following, subscribers heard the "Spring" Symphony of Schumann in superb re-creation by Dr. Koussevitzky and the orchestra. The program included the Third Symphony of Roy Harris (which has now reached its fifth Boston performance in less than a year, and is truly Harris' finest work in symphonic form); the Sibelius tone poem, Tapiola, and two trifles by Rimsky-Korsakoff—Dubinushka, the Russian revolutionary song of 1905, and The Battle of Kerjenetz from the opera The Invisible City of Kitej. Both belong in the Pops repertory and not on a symphony program.

Hanson Leads His Symphony

The Third Symphony by Howard Hanson, director of the Eastman School at Rochester, N. Y., came to first concert performances Nov. 3 and 4. The work was commissioned by the Columbia Broadcasting System, was begun three years ago, and has twice been broadcast under Dr. Hanson's direction. The composer likewise conducted in Boston.

Hanson writes fluently, the dimensions of his work are vast, and he produces grandiose sonorities. All four movements are permeated with the influence of Sibelius.

Feuermann Is Soloist

The remainder of the list was conducted by the Boston Symphony's admirable concertmaster and assistant conductor, Richard Burgin, whose reading of Don Juan by Strauss was one of the clearest and yet most intense within memory. Emanuel Feuermann, cellist of able technic and musicianly style, made his Boston Symphony debut as soloist in the Haydn Concerto. Mr. Feuermann was received with exceptional cordiality. At these concerts, the Overture Pinocchio by Ernst Toch was first played in the regular subscription series.

McDonald Nocturnes Premiered

Two modest little nocturnes, largely impressionistic in style, by Harl McDonald, manager of the Philadelphia Orchestra, were conducted for the first time anywhere, Oct. 30 and 31, by Dr. Koussevitzky, to whom they are dedicated. Under the collective title of San Juan Capistrano, the nocturnes are individually designated The Mission and The Fiesta. They were inspired by a visit to the mission in California.

Barbirolli Directs N. Y. Philharmonic

In addition to all this orchestral activity, Boston has been honored with a visit of John Barbirolli and the New York Philharmonic-Symphony. The virtuosity of New York's symphonic organization was ably demonstrated in the two Daphnis and Chloe suites of Ravel, arranged by the conductor and played consecutively. His program otherwise consisted of the Introduction and Allegro for strings by Elgar, Mozart's C major Symphony. No. 34 (K. 338) and Variations and Fugue on Under the Spreading Chestnut Tree by Weinberger. The last, heard for the first time here, won much applause for composer, conductor and orchestra.

Stradivarius Quartet Opens Series

An extraordinary chamber concert was the first appearance this season of the Stradivarius Quartet (Messrs. Wolfinsohn, Robbins, Dick and D'Archambeau) at Fogg Museum, Cambridge, Oct. 26. The concert was the first in a free series to be given by the Stradivarians in Cambridge. A fund raised by the family and friends of the late Felix Warburg has enabled the quartet to live in Cambridge this season. Beside their free concerts, they will play at each of the Houses at Harvard University, and will be heard in illustrative performances during a course on the history of the string quartet to be given by the Harvard music department. The Stradivarians brought their nobly patrician style and superlative technic to a Fantasia of Purcell, and quartets by Haydn, Bartok and Beethoven. Fogg Museum was crowded, and 400 persons were said to have been turned away.

Stravinsky Begins Lectures

Also over at Harvard, Igor Stravinsky has given the first three of his scheduled six lectures as incumbent of the Charles Eliot Norton Chair of Poetry.

The titles of the Stravinsky series, to be given in French, are as follows: *Prise du contacte (généralités et exposé d'une poétique musicale); Du phénomène musical; De la composition musicale; Typologie; Les avatars de la musique russe;* and *De l'execution—Epilogue.* In them the composer is outlining his aesthetic points of view and original conception of musical art.

Lehmann Heads Concert Contingent

Recitals hereabouts have included that of beloved Lotte Lehmann at Symphony Hall, Oct. 29. The great soprano devoted herself to lieder of Schubert, Schumann, Brahms and Hugo Wolf.

New to the ranks of duo-pianists are Celius Dougherty and Vincenz Ruzicka. The former is well known here as accompanist to various first-rank singers. Messrs. Dougherty and Ruzicka made a favorable impression at Jordan Hall. Notable items were Brahms' Haydn Variations and a Concerto by Stravinsky.

Jan Smeterlin returned to the same auditorium Oct. 31, where an almost capacity house had assembled despite torrential rain. The Polish pianist displayed his familiar excellences in the Brahms Paganini Variations, the Beethoven Sonata, op. 109, a large Chopin group, and miscellany by Szymanowski, Albeniz and Debussy.

A sonata recital by Harriette Wolffers, violinist, and Jules Wolffers, pianist, at Jordan Hall Oct. 24, drew a fair-sized audience who heard the two Boston musicians in sonatas by Brahms, Bloch and Turina.

The dance season has been slow getting under way this Fall. Argentinita and her Spanish dancers have been the first of the season. Their three programs at Jordan Hall Nov. 2, 3 and 4, were most enthusiastically received. C. W. D.

Frances Blaisdell Heard in Many Early Season Concerts

Various solo, duo and orchestral engagements have kept Frances Blaisdell, flutist, active in the early season. Miss Blaisdell was heard at the New Paltz, N. Y., Normal School with Irene Gruenberg at the piano and in joint recital with Lois Bannerman, harpist, in Steinway Hall. With Miss Bannerman she also appeared with the New Haven Symphony, in Mozart's concerto for flute and harp, under the baton of David Stanley Smith. The program also included Wood Notes, a score by Richard Donovan, assistant dean at Yale, for flute and orchestra.

Miss Blaisdell gave a program in Baltimore with Ernst Victor Wolff, harpsichordist, Edgar Williams, violin and Nathan Chaikin, viola da gamba, for the Bach Club there.

Verna Ford in Program

Verna Ford, soprano, gave a recital recently at the Salle des Artistes. Her program included compositions of Handel, Scarlatti, Respighi, Chausson and John Alden Carpenter. Miss Ford was assisted by Collins Smith as accompanist.

Mu Phi Epsilon Head Visiting Western Units

Mrs. Bertha Marron King, National President of Mu Phi Epsilon, is inspecting Mu Phi groups in St. Louis, Kansas City, Omaha, Lincoln, Denver, Los Angeles, San Francisco and Seattle on her autumn tour. She plans to arrive in San Francisco on Nov. 19.

Bruce Spencer King Exhibits Paintings in N. Y.

Bruce Spencer King, Milan Opera Company tenor and New York vocal teacher, gave an exhibition of his own sketches and oil paintings in Steinway Hall. He recently exhibited in Chicago, Milan and other cities.

Devi Dja and Ballet Show Dances of East

N. Y. Debut of Bali and Java Group Brings 30 Dancers and Players in Novel Art Form

The first American appearance of Devi Dja and her Bali and Java Dancers took place at the Guild Theatre, New York, before a distinguished first night audience on Oct. 27. A native gamelon orchestra accompanied the dancers, the whole company numbering thirty performers. A feature of the lengthy program of dances from Bali, Java and other Eastern localities was the native folklore interwoven into the numbers, which also were graced with some rich and striking costuming and set against effective backgrounds. The delightful music of the gongs and percussion is highly individual.

Devi Dja is a charming and most supple danseuse, of medium height and with a beguiling smile, whose remarkable solo dances, such as Garuda, based on a mythical bird-monster's flight, showed the acme of control and flexibility. She also headed the cast of feminine charmers who appear in the striking number, The Temptation of Buddha, in which the holy man, motionless at one side, makes no move that indicates he is swayed by their gyrations.

Group Dances a Feature

The ensembles of girl and men dancers were also seen in a number of striking divertissements, some in solos and the majority in group dances. The men's group was acclaimed for a form of jiu-jitsu, done with knives and including sly blows, which was entitled Pentjak. Perhaps the most popular note was struck with the scene of a group of serenaders playing and singing somewhat in the Hawaiian style before a straw house in Java. This had a nostalgic romantic note which the large audience evidently strongly relished. R. K.

Photo by Gene Lester

KENNY BAKER,

featured radio singer, who is now in Hollywood, plans to enter the concert field. He has continued his earlier preparation for this type of singing and has arranged three recital programs.

RADIO HIGHLIGHTS

Weinberger Opera, Based on Story By Bret Harte, Acquired by NBC

Premiere Will Commemorate Centenary of Author's Birth—Giannini's Score Heard—Philharmonic Gives New Castelnuovo-Tedesco Works

Almost coincidental with the world premiere by CBS of Vittorio Giannini's Blennerhassett, written for radio, NBC revealed that it had acquired a score, for American premiere on the air waves, by Jaromir Weinberger, Czech composer.

The composer of Schwanda and the fugue and variations on an old English song, premiered recently by the New York Philharmonic-Symphony Society, has selected a Bret Harte tale, Outcasts of Poker Flats, for his libretto and the novel work will be heard in connection with the observance of the centenary of the author's birth. Cast and date of performance are to be revealed later.

Giannini Score Premiered

Vittorio Giannini's Blennerhassett, written for radio under a commission from the Columbia Workshop, had its world premiere on Nov. 2 over CBS with Margaret Daum, soprano, who created the principal female role in Gian-Carlo Menotti's Old Maid and the Thief and also Amelia, as Madeleine; Frank Hornaday, tenor, as Stephen; and Hubert Hendrie, baritone in the role of General Wilkinson. Other parts were sung by Ruth Carhart, mezzo-soprano; Rebecca Crawford, contralto and Claude Reese, tenor and Howard Barlow conducted the performance. The work is a grand opera in miniature, requiring less than a half-hour to present. The composer, although still showing influences of the Italian school, has created a dramatic yet lyrical score which progresses with sweep and contains several powerful climaxes. The duets of soprano and tenor, although to some extent derivative, are the most inspiring of the work which contains no unnecessary word or phrase and is compact, yet sufficient. Miss Daum and Mr. Hornaday, with some difficult vocal passages, sang with understanding and assurance. Mr. Barlow read the work with appreciation.

Activities Here and There

While New York has held much interest recently what with the Philharmonic, Friends of Music and opera, on Nov. 5 Rochester was the scene for the inauguration of the sixth consecutive season of the Music and American Youth series. Guy Fraser Harrison and Dr. Howard Hanson also have both been active, the latter again in charge of his interesting Milestone in American Music series.

John Erskine was the speaker on the Metropolitan Opera Auditions of the Air on Nov. 5. General Manager Edward Johnson was to have been interviewed but had to absent himself. Emery Darcy, baritone, made a serious bid for top honors. Alice Howland, soprano, also formerly a Mozart Opera Company member, was the other contestant.

CBS's original works plan on Oct. 22 presented the premiere of a score by Roy Harris, based on cowboy melodies. That evening James Melton, tenor, was soloist on the Ford Hour.

Another novelty for listeners was the appearance of Mario Castelnuovo-Tedesco with the Philharmonic in the premieres of two of his scores. John Barbirolli conducted and the composer participated in his new concerto for piano and orchestra. Helen Traubel, soprano, was a recent soloist in a Wagner program part of which was In Memoriam for Lawrence Gilman.

Our own Leonard Liebling, no stranger to radio, had an active time on Nov. 2 when he appeared on the WQXR inaugural of the series of Mozart piano concertos and also in the What You Think You Know About Music, over CBS.

Toscanini Selects Westminster Choir

Now it can be told: the Westminster Choir has been selected as the chorus for Toscanini's presentation on Dec. 2 of Beethoven's Ninth Symphony with the NBC Orchestra in Carnegie Hall. Ania Dorfmann will participate in the same composer's Choral Fantasy for piano, chorus and orchestra.

Since William Primrose shares the first viola desk of the NBC Orchestra, it was fitting that the debut of his own quartet, for the New Friends of Music in Town Hall on Nov. 5 should be included in its list.

Recent visitors at the Columbia Concert Hall have been Arnold Belnick, young violinist and Suzanne Sten, mezzo-soprano.

Vivian Della Chiesa, soprano of the Chicago Opera, who has been heard on many programs, started another series recently over MBS. Tito Schipa, tenor and Hilde Reggiani, new Metropolitan soprano, are to appear in later programs.

Occasionally musicians desert their field for other appearances. Felix Knight participated in that Battle of the Sexes program recently. The winners? Ask him.

Frieda Hempel was guest over WQXR in a program which featured recordings of Tetrazzini, and the Lhevinnes Josef and Rosina commented on a program of their own recordings.

Following its broadcasts from San Francisco and Chicago, NBC is preparing for the Metropolitan weekly programs which start on Dec. 2.

The Curtis Institute continues its new season of afternoon programs. Frederick Vogelgesang, violinist, was a recent guest artist.

And the American Composer Presents, over WNYC, is really what its name states. Ethel Glenn Hier songs were presented recently by Mary Frances Lehnerts, soprano, with the composer at the piano. Paul Tietjens' piano works were given by Ashley Miller. Hazel Griggs, pianist and Mary Craig, soprano, were heard later in scores of Sidney King Russell, Elinor Remick Warren, Walter Rummel, John Haussermann, Charles Repper, Russel Wragg, Nellie Test, Aaron Copland and John Alden Carpenter. Felice Haubiel directs the program.

See you in the Opera and Orchestra Issue, Dec. 1. H. A. S.

Philadelphia Hears Kreisler Revision of Schumann Fantasie

Thompson Symphony Played—Tabuteau in Oboe Novelty—Devi Dja's Debut—Sevitzky Conducts—Butterfly Sung

PHILADELPHIA. — For the Philadelphia Orchestra concerts of Oct. 20 and 21, capacity audiences greeted Fritz Kreisler, as soloist. Mr. Kreisler played his own revision of the Schumann Fantasie in C major, op. 131, for violin and orchestra, dedicated to Joachim. The latter started to revise the Fantasie, but died before he had finished it.

Kreisler has retained the Schumann cadenza, effecting only changes which make the work more available to violinists able to play it. The execution was virtually faultless, and the interpretation outstanding. This was equally true of the Viotti concerto No. 22, in A minor, in which richness of tone, intricacies of shading, were abundantly evident. He received an ovation such as is rarely accorded.

Another feature of special interest was the first performance in Philadelphia of Randall Thompson's symphony No. 2. Dr. Thompson, director of the Curtis Institute of Music, was present to hear his work performed with skill and understanding by the orchestra under Eugene Ormandy. It is in the usual four movement form, and while modern in feeling, is happily free from the excessive discords of much modern music. It was very well received by the audience, and Dr. Thompson was called to the stage to acknowledge the applause. The one other orchestral work, the Sinfonia in B flat major by J. C. Bach, was finely done.

Tabuteau Is Soloist

The chief feature of the concerts of Oct. 27 and 28, was the appearance of Marcel Tabuteau, first oboist of the orchestra, as soloist, in the exquisite Mozart Quartet in F for oboe and strings. Stokowski has re-orchestrated it for small string orchestra and oboe, and Mr. Tabuteau gave a superb performance. His phrasing was perfect, his tone of great beauty, and his general interpretation that of a master. He was recalled many times, and was acclaimed by his fellow orchestra members as well as by the audience. Mr. Ormandy's reading of the Franck symphony was another treat, as was also a mite from Purcell's Dido and Aeneas.

Devi Dja Dancers in Local Bow

The Philadelphia Orchestra being on tour, during the week of Oct. 30, Devi Dja with her dancers from Bali and Java and a native gamelan orchestra took the place of the usual Friday afternoon and Saturday evening concerts. They presented dances of Bali, Java, Sumatra and Papua. Their dancing was fascinating in its distinctive motions of even the fingers and toes, while the weird music produced by the native instruments seemed a vital part of the whole. Great skill and suppleness were at all times evident. Three outstanding solo dances were: Imitation of Bird Life by Devi Dja; Ceremonial War Dance by Daing Kalang, and Dagger Dance by Pandji M'Loekka.

Sevitzky Opens Season

The Philadelphia Chamber String Sinfonietta, Fabien Sevitzky, founder and conductor, gave its first concert of this season on Oct. 26, in the ballroom of the Bellevue-Stratford, before an enthusiastic audience. The soloists were Arcady Dubensky and his son, Leo Dubensky, in the Bach concerto in D minor for two violins. The beautiful work was excellently played and the soloists were well supported by Mr. Sevitzky and the Simfonietta. Arcady Dubensky's composition Meditation, a lovely little work, received its first performance at this concert. A Toccata by Frescobaldi, in a transcription by Malipiero, had its first American performance and proved pleasing. Ravel's Trois Chansons were given their first Philadelphia hearing, delighting the listeners, while Schönberg's Verklärte Nacht closed the program. All were finely read.

La Scala Forces in Butterfly

The Philadelphia La Scala Opera Company presented the first opera of the season on Nov. 2 in the Academy of Music, when a large, appreciative audience heard an excellent performance of Madam Butterfly. Annunciata Garrotto, as Cio-Cio San, gave one of the best portrayals of the part that has been heard here. James Melton made a personable Pinkerton and sang well, as did also Joseph Royer as Sharpless, and Bernice Schalker as Suzuki. The others of the cast were entirely satisfactory—Mary Gaul, Constante Sorvino, Theodore Bayer, Valentin Figaniak, Benjamin Grobani, Irene Jacoby, Marie Dougherty and Balbo Pelosi as the child. Giuseppe Bamboschek was inclined to let the orchestra overpower the singers at times. Benjamin Altieri was the stage director.

Virginia Foley Heard

Virginia Foley, with Stuart Ross at the piano, was heard in a song recital at the Clarke Conservatory on Nov. 14. Her program included works of Donaudy, Respighi, Santoliquido, Lieder of Max Reger, Trunk and Richard Strauss; other works by Duparc, Poulenc, Reynaldo Hahn and Poldowski, and songs of Thomas Dunhill, John Alden Carpenter, Michael Head and Helen Hipkins. M. M. C.

Richard T. Percy to Retire

Richard T. Percy, after 45 years as organist and music director of Marble Collegiate Church, New York, retires Jan. 1.

Photo by Brunel

ERNESTO BERÚMEN,

pianist and teacher, absent from the concert stage for two years, appears this season in New York and other cities in works of Spanish, French, British and American composers. He also continues his teaching with Frank La Forge at their new studios in New York.

Songs of Elmo Russ in Repeated Hearings

A group of songs by Elmo Russ is being featured this season on her programs by Ruth Oswald Haines, soprano. Recently at the World's Fair, Miss Haines sang Mr. Russ' Katrina Van Tassel, Come to Me, Beloved, Only the Thorns Remain and Gipsy Song. She also presented numbers by Mr. Russ at her recital for the Women's Club of Reading, Pa., and on Oct. 30 sang Come to Me, Beloved over WNYC on the American Composer Presents program. On Nov. 9, Miss Haines sang two Russ songs at the dinner of Mu Phi Epsilon at the St. Moritz, New York.

Mr. Russ presented the fourth program of his songs in the French Pavilion at the World's Fair on Oct. 20. Gloria Russ, soprano, Ardelle Warner, contralto, Giuseppe Balestrieri, tenor, Arthur Kent, baritone, and Vincent Sorey, violinist, with Mr. Russ at the piano, participated. The concert climaxed the New Arts League day at the fair and also marked the New York debuts of Miss Warner and Mr. Balestrieri. Leon Rothier, bass of the Metropolitan, was guest of honor. Dorothy Quick, Harold Vinal, Frances Lipp, Florence Ripley Mastin and Henry Harrison, whose lyrics have been set by Mr. Russ gave readings.

Mr. Russ, Hanna Lefkowitz, pianist and Enrico D'Amicis, composer-tenor, will participate in a benefit program on Nov. 19 at the Salon d'Musique, New York, for the D'Amicis Scholarship Fund. Miss Lefkowitz will play a Chopin group, Mr. D'Amicis sing Italian songs and Mr. Russ present several compositions.

Photo by Marcus Blechman

ELIZABETH CRAWFORD, soprano, has returned to New York from California, where she was heard in a series of concerts.

New Embree Artists

Eddy Brown, violinist, music director of WQXR, has been signed by the Embree Concert Service, Inc., for concerts outside of New York this winter. He will appear in two series, one as soloist and the other as director of String Classics.

The Westminster Quartet and Westminster Choir have also been added to the Embree Concert Service list.

I See That

(*Continued from page 22*)

Roosevelt recently at the Hotel Astor, New York. Mr. Land leads the oratorio and Festival Society of Yonkers which he founded ten years ago, in Handel's Messiah on Nov. 19 at Yonkers.

* * *

J. Cecil Prouty conducted the Long Island Symphony in its first concert on Nov. 13 in Flushing, L. I., H. S. Cesare Sodero, Jr., violinist was soloist.

* * *

Richard McClanahan is the author of the feature article: Matthay, Philosopher of the Keyboard, in the November issue of Keyboard, magazine for piano teachers.

* * *

Alex Courtney, tenor, is singing with the Lunt company in the Taming of the Shrew on tour.

* * *

Enid Szantho, Metropolitan Opera contralto, arrived on Nov. 9 from Budapest to fulfill opera and concert engagements made by Annie Friedberg, her manager.

* * *

Three concerts, starting on Nov. 9, are on the program this season of the Brooklyn Chamber Music Society, founded by Carl Tollefsen and George Butterly last year. Other dates are Jan. 16 and March 19, with an American work at each.

* * *

Martha Lipton will be contralto soloist in the Verdi Requiem at Pittsburgh, Pa., on March 29 and 31.

Leonard Stocker in Recital at the Studio Club

The Studio Club of New York on Nov. 2 heard seventeen songs in German and English sung by Leonard Stocker, baritone. Four groups gave the young vocalist opportunity for variety of mood and style. His enunciation is distinct, his vocal equipment ample and he realizes the importance of careful program-makeup. This was particularly the case in four Grieg songs, of which the rarely-heard The Rover brought fine climax. Moussorgsky's The Goat had humor and his After the Battle deep pathos. To these Mr. Stocker added Tchaikovsky's The Czar's Drinking Song, sung with gusto. Particularly admired were Weingartner's Post im Walde, infused with tenderness; Mahler's Ablösung, and a Czech folksong as encores. The last group by Charles Ives, Jacques Wolfe, Francis Toye and Cyril Scott was augmented by four encores. Sarah Knight was the competent accompanist.

Earl Oliver, baritone, appeared on Nov. 7 and Margaret Henderson Smith gave a costume recital of English and French songs and American folksongs on Nov. 14. Gerald Tracy, pianist, appears on Nov. 17; Louise Behrend, violinist and Dorcey Smith, pianist, on Nov. 21, and Margaret Sheridan, soprano, Nov. 28.

F. W. R.

Plan Joint Recital

Nino Bellafiore, tenor and George Keller, bass, give a joint recital on Nov. 18 in Carnegie Chamber Hall, New York, with Ethel Spencer at the piano.

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(*Continued on page* 33)

Maryland Orchestra Makes Its Initial Bow in Baltimore

Philadelphia and National Orchestras Appear—Recital Season Opened by Grace Moore

By GUSTAV KLEMM

BALTIMORE, MD. — The newly formed Maryland Symphony Orchestra, ostensibly organized as a sort of symphonic stop-gap for the months of October, November and December and in advance of the regular season of the Baltimore Symphony Orchestra which starts in January, gave its inaugural concert on Oct. 22, before an audience which, despite a highly beneficent press, was regrettably small. Wolfgang Martin, formerly of the Vienna State Opera, conducted the orchestra of 41 members which is managed by Leonard McLaughlin. The concert, given at the Auditorium Theatre, opened with Mozart's lengthy "Haffner" Serenade No. 7, and further included Pastorale d'Été by Honegger, the Siegfried Idyll of Wagner, the overture to The Secret of Suzanne (Wolf-Ferrari) and the Beethoven Second Symphony.

Considering the speed with which the orchestra was rushed into being and the limited period for rehearsals, the performance contained much to commend it. The players, drawn largely from the ranks of the Baltimore Symphony Orchestra, played with a verve and intelligently dispatched enthusiasm that, despite the over-long program, gave considerable interest to the various numbers chosen for presentation. Gerald Eyth is the concertmaster and Mary Hill Doolittle heads the cello section. The orchestra has about a half-dozen women members.

The second concert, featuring a soprano soloist, was announced for Nov. 12 and the final one for Dec. 3.

There is a real need for an orchestra of this size and the rich literature that awaits its harvesting, and it is to be hoped that the hesitant public will see fit to lend it the support which it must have in addition to the donations from social and public-spirited members of the commmunity, if it is to be permanent.

KATE S. CHITTENDEN, perhaps the dean of New York piano teachers, lectures on Brahms and modern Scandinavians as well as musical appreciation. She also conducts a normal playing class for performers and listeners and classes for young pianists.

Grace Moore in Recital

The glamorous Grace Moore opened the Albaugh Series of Artists Concerts (Oct. 13) at the Lyric, the occasion being attended by the customary spotlights, white runner on the stage and large audience. The capable Nils Nelson officiated at the piano and lent splendid support to the *prima donna* who arrived in this city two days in advance of the recital because she claims it has a warm spot in her heart. It is to be hoped that a highly critical press the morning after won't change this appreciated opinion. Wearing a ravishing gown by Valentino, Miss Moore opened with a French group, included some Italian and Spanish and closed with a group in English, headed by Roger Quilter's new Spring Voices (dedicated to the artist). Following the lovely Who'll Buy My Lavender? (German), Miss Moore ventured, unwisely, into the reaches of Malotte's The Lord's Prayer.

Philadelphians Return

With Eugene Ormandy conducting and before an audience that packed the Lyric, the Philadelphia Orchestra gave the first concert of the present season with Fritz Kreisler as soloist. Presenting first his revision of Schumann's Fantasie in C Major, he later played the Viotti Concerto, No. 22, in A minor. The high point of the orchestra's brilliant performance was the closing work, Scriabin's The Divine Poem, a tremendous tonal canvas which, to be fully appreciated, must be heard as played by this superb organization. The program opened with J. C. Bach's Sinfonia in B flat.

Kindler Forces Appear

The National Symphony Orchestra, directed by Dr. Hans Kindler, gave the first of its scheduled seven concerts at the Lyric on Oct. 31, the soloists being the two-piano team of Pierre Luboshutz and Genia Nemenoff. The program was warmly received by the audience which has shown a steady and gratifying growth ever since this solidly maturing orchestra from the Nation's capital started visiting us some years ago. In addition to the Mozart Concerto in E flat for two pianos, these two artists also presented the program's colorful novelty, Mary Howe's Castellana, a rhythmically imaginative work, extremely well-scored, and built on four Spanish folk tunes. The work is in one movement. The program opened with Goldmark's Sakuntala overture and closed with the one to Wagner's Tannhäuser. The program also contained the aria and sinfonia from Bach's Cantata No. 29.

Bach Club and Peabody Series Open

Ernst Victor Wolff, harpsichordist, assisted by Frances Blaisdell, flutist, Nathan Chaikin, viola da gamba, and Edgar Williams, violin, opened the current season of concerts at Cadoa Hall by the Bach Club. The audience was large and found pleasure in the presentation of two Bach works. Following the first intermission, Mr. Wolff played a Toccata in A by Purcell and Three Sonatas by D. Scarlatti. The closing number, employing the full ensemble, was a Quartet in B minor by Telemann.

The young American baritone, Wilbur Evans, opened the 74th season of the Peabody Friday afternoon recitals, revealing a well-trained voice that plumbed genuine bass quality. Displaying a real feeling for Lieder, he also did well with Augusta Holmes' impassioned Au Pays. His program included three arias from Walter Damrosch's Cyrano de Bergerac. Austin Conradi, a member of the Peabody piano faculty, gave the second of the series before an enthusiastic audience that demanded four encores. The third recital brought the local debut of Herbert Janssen, baritone and a member of the Metropolitan. Presented entirely in German, the singer's native tongue, he nevertheless found it necessary to keep his nose stuck in a big book containing the words (also the music?) during his entire recital, a regrettable feature of an otherwise excellent afternoon of singing that ranged from Domenico Scarlatti to Richard Strauss. Arpad Sandor functioned most efficiently at the piano.

Other Musical Events

Elsa Baklor, one of this city's most capable sopranos, opens the Sunday evening recitals being arranged for the Baltimore Country Club by Frederick R. Huber. The first program will be devoted to Music of Old Vienna, the orchestra to be conducted by Robert V. Lansinger. On December 17, Reinald Werrenrath will be the recitalist, January 14 will feature Carroll Glenn, violinist, and on February 11, Ray Lev, American pianist, will appear.

The All-Maryland High School Orchestra, one of the warmly commended features brought into being during the administration of John Denues, director of music in the public schools, gave its annual concert on October 28 at the Eastern High School, the concert being broadcast over a national radio network.

Martha Lipton, contralto, and Samuel Sorin, pianist, both winners of young artist awards during the convention held here in May by the N. F. M. C., were the soloists at the first Saturday afternoon concert of the season by the Baltimore Music Club. Both of them definitely strengthened the strong impression they created here some months ago and give every indication of achieving high rungs on the American musical ladder. George Bolek accompanied Miss Lipton. At the luncheon preceding the concert in the ballroom of the Belvedere Hotel, the speaker was Mrs. Vincent Hilles Ober, president of the N. F. M. C.

Elisabeth Rethberg Appears in Opera and Concerts

Prior to participating in the opening of the Metropolitan Opera season on Nov. 27 in Simon Boccanegra, Elisabeth Rethberg appeared with the San Francisco Opera both in that city and in Los Angeles in Otello and also as Leonora in Il Trovatore. Her concert schedule includes appearances in Columbus, Boston, Harrisburg, New Brunswick and New York.

Alix B. Williamson Opens New Offices

Alix B. Williamson, publicity organization, has transferred its New York offices to 67 West Forty-fourth Street. The organization represents concert artists as well as commercial enterprises.

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HEARD IN THE STUDIOS

Helen Norfleet School Opens at New Address

The Helen Norfleet School, under the direction of Helen Norfleet, pianist of the Norfleet Trio, opened on Oct. 6 for the new term at its new address, 125 East 65th Street, New York. At the first tea of the new season on Oct. 8, many artists and musicians were present. The Norfleet Trio was heard in chamber music numbers including Beethoven works and arrangements of English folksongs.

George Hoyen Returns from South America

George Hoyen, conductor, and Elizabeth Travis, pianist, arrived from South America on the SS. Argentina on Oct. 16. Mr. Hoyen, who received a cable invitation en route, to attend the music conference of the two Americas at Washington, D. C., went there before going to his home at Worcester, Mass., for a few weeks prior to returning to his conductorial duties.

George H. Pickering

George H. Pickering, director of the conservatory of music at Emma Willard School, Troy, N. Y., has resumed teaching in his New York studios. Several of his pupils are actively engaged in church, radio and concert work. Ruth Bremer Loney, soprano, has been re-engaged as soloist at the First Presbyterian Church, Albany, N. Y. She appeared for the third successive season at the opening program of the Tuesday Club, Lansingburgh, N. Y., in excerpts from Faust, illustrating Mr. Pickering's operalogue. Miss Loney also was soloist at the 125th anniversary celebration of the Emma Willard School, held in the First Presbyterian Church, Troy.

Lawrence Madison, tenor, sang during the summer in the Pittsfield, Mass., Congregational Church, and has resumed his post as soloist at St. John's Episcopal Church, North Adams, Mass. Andrew Will, tenor, has been re-engaged as soloist at Silliman Memorial Presbyterian Church, Cohoes, N. Y. Chester Watson, baritone soloist at the Washington Heights Collegiate Church, New York, sings at the first concert of the Troy Vocal Society under the direction of Dr. Elmer Tidmarsh.

All are artist-pupils of Mr. Pickering.

Bruce Spencer King

Arturo D'Amico has returned to New York from appearances in opera in Havana. Recently he sang Tonio in Pagliacci in a New Jersey performance. Dever Engelbach, tenor of the Easy Aces radio program, was guest soloist for Drama-Comedy at the Astor Hotel, New York. Alexander Wesley, tenor, has been heard in concert in Detroit and Chicago. Gene Hamilton, bass, announcer for radio programs, is continuing on the Toscanini, Damrosch and Firestone hours. All are artist-pupils of Bruce Spencer King, tenor of the Milan Opera and teacher of singing. Mr. King is director of the King Choral Ensemble.

Beatrice MacCue

Stories of Famous Songs were related by Beatrice MacCue, contralto, and sung by her artist-pupil, Tsuta Ohata, at the Gardner School, New York, on Oct. 21. Included were Robin Adair, Annie Laurie, The Last Rose of Summer, Sally in Our Alley, The Marseillaise, Yankee Doodle. Mme. MacCue's comments were most interesting. Doris H. Bolvig was the accompanist. A large audience applauded both singer and commentator.

F. W. R.

N. Y. College of Music Has Record Faculty

The New York College of Music, now in its sixty-first year, opened on September 11 with the largest faculty since the college was founded.

Active members include Georg Bertram, Miguel Castellanos, Consuelo Clark, William Ebann, Mina Elman, Vittorio Giannini, Frederick Dvonch, Edythe, Gilbert, Janet Halperin, Carl Heinrich, William Heinrich, Hilda Holt, Uarda Hein, William Kraft, Gotfried Kritzler, Joseph Kovarik, Bernard Kwartin, Dorothy Lawton, Hans Letz, Wilbur Luyster, Vera Nette, Alsa Nicolini, John Noge, William Pike, A. Francis Pinto, Alexander Terrando, Jacob Weinberg, Carl Werschinger and Angela Weschler.

Grete M. Schönwald, from 1923 to 1928 head of the singing department of the Conservatory of Vienna, has joined the staff. Prof. Schönwald, who also conducts her own studio, was a member of the jury in the International Singing Contest in Vienna and also of the Soroptimists.

Stephen Kovacs, assisted by Henry Jackson, gave a joint piano recital. A variety of music, both original and arranged including Kovacs' transcription of Ravel's Bolero, especially noteworthy, was offered. Brahms' Paganini variations showed Kovacs' variety of touch and virtuosity. Both players united in the Figaro overture and Turkish March of Mozart and Weber's Perpetuum Mobile.

Mr. Jackson, also a pupil of Georg Bertram at the college, was heard at the school on Oct. 23. He performed Franck's Prelude, Choral and Fugue and Beethoven's sonata in E, op. 109. Especially in the last-named he showed a fine and sensitive touch and distinguished musicianship and feeling. His tone is refined yet voluminous.

F. W. R.

Musical Art Institute Extends Awards to 64

List of Scholarship Winners Announced by Wedge—2 Girls Take Principal Prizes

Two girls were announced as winners of special scholarships at the Institute of Musical Art of the Juilliard School. The Frank Damrosch Scholarship awarded annually to the graduate from the diploma courses who received the highest rating during the year was given to Anabel Hulme, of Bakersfield, Cal., for study in flute. Hazel Peterson, of Mountain Lakes, N. J., received the Margaret McGill Scholarship, established by the alumni, and awarded through competitive examination.

Announcement of the awards to the sixty-four winners in competitive examinations were announced by Dean George A. Wedge as follows:

Angelo Anastasia, Waterbury, Conn., oboe; Mario Anastasio, Waterbury, and Victor Glassman, the Bronx, double bass; Samuel Cohen, the Bronx, bassoon; Harold Conte, New Haven, Conn., French horn; Clinton Gaggion, Garwood, N. J., tuba; David Garvin, Hastings-on-Hudson N. Y., violoncello; Marion Hartman, Trenton, N. J.; Robert Zeller, New York, and Melvin Wolfsont, Richmond Hill, Queens, trombone; Elise Jessel, New York, organ; Myrna Maclin, Chevy Chase, Md., piano; William Nowinski, Brooklyn, violin; Margaret Ross, New York, harp and Edith Smith, Spring Valley, N. Y., singing.

The following scholarships were awarded on the basis of meritorious study in the last year.

Piano—Joseph Antman, Brooklyn; Ana Arbona, New York; Arthur Ferrente, Brooklyn; Harry Kondaks, the Bronx; Ruth Guloven, Colorado Springs, Colo.; Beatrice Gorkin, New York; Lewis Hamvas, Owensboro, Ky.; Barbara Holmquest, Lynbrook, L. I.; Beatrice Hyman, Newark, N. J.; Manuel Kroman, Schnectady, N. Y.; Lily Miki, New York; Marjorie Mitchell, Charlottesville, Va.; Joan Newstead, New York; Margarette Price, Kingsport, Tenn.; Jeanne Rosenblum, New York; Walter Schoeneweis, Pittsburgh; Helene Shanin, Floral Park, L. I.; Alberta Solitario, New York; Louis Teicher, New York; George Volpe, Toronto, Ont.; Victor Wolfram, New York; Miriam Woronoff, Brooklyn, and Marshall Wrubel, New York.

Voice—Marion Bradley, Philadelphia; Derna de Pamphilis, Whitestone, Queens, and Ramona Rockway, Olympia, Wash.

Violin—Bert Arenson, Akron, Ohio; Ann Cutler, Jersey City; Andrew Galos, New York; Helen Hoffman, Williamsburg, Pa.; Lillian Levy, the Bronx; Jeannette Mackie, Seattle; David Sarser, Kansas City; Edmund Weingart, Des Moines, Iowa, and Edmund Zygmunt, Maspeth, Queens.

Other Instruments—violoncello, Richard Anastasio, Waterbury, Conn.; clarinet, Charles Dandrow, Teaneck, N. J.; harp, Rosemary Evans, Plainfield, N. J.; oboe, Constantine Epp, Columbus, Ohio; flute, Ralph Freundlich, New York; Anita Haines, Akron, Ohio; Mary E. Miles, Philadelphia; trumpet, Harry Jenkins, Brooklyn; double bass; Walter Kovac, Port Chester, N. Y.; bassoon, Joseph Reines, the Bronx; organ, Bennett Rich, New York, and tympani, Robert Stuart, Bernardsville, N. J.

Lehmann on Tour

Following her Town Hall, New York, recital on Oct. 17, Lotte Lehmann started on the first part of an extensive tour of the United States and Canada before rejoining the Metropolitan Opera on Nov. 28. In December she resumes her tour in Florida.

MAUDE DOUGLAS TWEEDY WITH A GROUP OF HER STUDENTS

at her summer home at Wawakew in the Adirondacks. She has returned to New York and reopened her studios.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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De Loor, Gustave
Didur Olga
Didur, Adamo
Du Bois, Eugene
Elliott, Beatrice
Fabrizi, Maestro Gernia
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Franken, Miriam
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Krull, Richard
Lehmann, George
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Lenci, Estella
Ligotti, Erminia
Lindau, Harold
Lorenz, Max
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Merkel, Sonya
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Santelli, Lita
Schneider, Annetta
Shotwell, Marie
Singer, Charles
Sjoland, Gatti
Sommovigo, Oddone
Staffardi, Gualtiero
Still, Dorothy
Taizline, Eugene
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Musicians Win Prizes

Kindler Gets Coolidge Award for Chamber Music—Paderewski Grants Made

Dr. Hans Kindler, conductor of the National Symphony Orchestra, was presented with one of the two medals for eminent service to chamber music bestowed by Elizabeth Sprague Coolidge at the Coolidge Auditorium, in the Congressional Library, Oct. 30. The occasion was the birthday of Mrs. Coolidge, and the celebration was given her by the Friends of Music.

A distinguished audience, consisting of members of the diplomatic set as well as musical figures, was present to honor Dr. Kindler and Alphonse Onnou, first violinist of the Pro Arte String Quartet of Belgium. The latter was unable to be present, but his award was accepted for him by Jacques de Thier, secretary of the Belgian Legation.

The program included selections by the Galimar String Quartet from Tel Aviv, Palestine, songs by Germaine Bruyere, dramatic soprano, and the Stravinsky Concerto for two pianos, played by Edward Steuermann and Jakob Gimpel. G. E.

Helfer and Mamorsky Honored by Paderewski Fund

Walter Helfer, chairman of the music department at Hunter College and Morris Mamorsky, pianist, have received $1,000 prizes each from the Paderewski Fund for the Encouragement of American Composers in the 1938 competitions.

Prof. Helfer received the award for the best work for chamber orchestra for his Prelude to A Midsummer Night's Dream. A graduate of Harvard, he studied at the New England Conservatory of Music and, as winner of an American Academy in Rome fellowship, with Respighi.

Mr. Mamorsky's award was for the best concerto or other serious work for solo instrument and orchestra. He submitted a concerto for piano and full orchestra. He was graduated from the Yale University School of Music.

Hans Lange, Quincy Porter and Sigismond Stojowski were the judges.

William Schuman Wins Award

The first recipient of the new Award in Composition offered jointly by the League of Composers and the New York Town Hall, William Schuman, native composer, has been commissioned to prepare a score for solo performer or chamber music work and will receive a $200 check from the League. The opus will be heard in Town Hall during the season. Aaron Copland, Mrs. Theodore Steinway, Olga Samaroff Stokowski and Randall Thompson were the selection committee. Mr. Schuman is at work on his third string quartet.

Robert Hernried, Viennese Composer, to Remain in U. S.

Robert Hernried, Viennese composer, lecturer and author, who came to the United States to attend the recent International Congress of the American Musicological Society, will remain in this country. Mr. Hernried was first professor for music theory and composition at the Berlin State Academy for Church and School Music, a member of high educational boards and editor in chief of Das Orchester of Berlin. He has written two operas, many pieces for wind and string instruments, choirs and Lieder as well as a biography of Brahms. Many essays and text-books on theory have also come from his pen. A program of his scores will be broadcast this month.

MILDRED HUNT

Mildred Hunt, flutist, who has served as solo player with a number of orchestras, including the New York Women's Symphony, and now occupies the first chair in the Brico Symphony Orchestra, has organized a chamber music group known as the Hunt Trio. It is frequently heard in concert and on the radio, the most recent appearance having been on Oct. 15 over WNYC, when the group played a suite for strings and woodwinds by Joyce Barthelson.

Born and educated in the Middle West, Miss Hunt received her entire musical training in America, and while attending college, majored in journalism.

Peabody Names Bolles

Appointment Follows Grant of Funds from the Carnegie Foundation

BALTIMORE, MD.—Otto Ortmann, director of the Peabody Conservatory, has announced appointment of Robert Bolles to the school music department, directed by Mrs. Henrietta Baker Low. The appointment, Mr. Ortmann said, is the result of a Carnegie Foundation grant of funds. Mr. Bolles will concentrate on instrumental class teaching.

Mr. Bolles holds degrees from Columbia and studied at the Institute of Musical Art and the Juilliard Graduate School, holding an artist's diploma in flute from the latter. He has appeared in concert in New York and other cities and also played over the radio. His specialty is the teaching of wind instruments in classes and he had held positions in Teachers College, Institute of Musical Art, Juilliard Graduate School and Hunter College. Last summer he gave a twelve-week course for teachers at the College for Teachers in Texas. Mr. Bolles will cooperate with Osmar Steinwald, director of orchestras in public schools here.

Charlotte Boerner in Opera

Charlotte Boerner made her Chicago debut in La Boheme with the Chicago Opera Company on Nov. 8, following appearances with the San Francisco Opera on Oct. 21 and 31 in Pagliacci and Nov. 3 in Fidelio. She sang Marzelline in the Beethoven work. After concerts in Los Angeles, she returns next month to the Chicago Opera.

Don Cossack Chorus to Tour

General Platoff's Don Cossack Chorus, an ensemble of twenty-five male singers, including several dancers, which made their American debut at the San Francisco Fair, have been signed for a tour by the Metropolitan Musical Bureau. The troupe will fill the dates of the Mozart Boys' Choir, whose tour has been cancelled. Under the direction of Nicholas Kostrukoff, the ensemble has been heard in many parts of the world and came to San Francisco after a year's tour of India, Malaya and the East Indies.

Passed Away

HARRIET FOSTER, mezzo-contralto and vocal teacher, died in New York on Oct. 27. Born in Bethlehem, Pa., Mrs. Foster studied in Paris with Mathilde Marchesi, in Berlin with Frau Schultzen von Austin and Fräulein Rees and with Sir Henry Wood in London. In this country her studies were with Oscar Saenger, Victor Harris, Mme. von Fielitzsch and Louis Koemmenich. She had appeared in concert and oratorio in this country and abroad. In London she sang during several seasons at the Promenade and Sunday Symphony Concerts under Sir Henry Wood, who also accompanied her as pianist. Mrs. Foster sang in Elgar's Dream of Gerontius under Felix Weingartner and appeared in recital with Jean Gerardy, Belgian cellist. In this country, she sang with the New York Symphony, Pittsburgh, New Haven, Philadelphia and Milwaukee orchestras, and Bethlehem Bach Choir. She was an active member of the New York Singing Teachers Association. Her husband, Jack Foster, writer, survives.

VERA J. CARSON, wife of Leon Carson, vocal teacher of New York and Nutley, N. J., died in the latter city on Oct. 27. Mrs. Carson was born in 1891 in Honesdale, Pa., and graduated from Villa Maria School, Westchester, Pa. She later majored in music in studies in this country and abroad, and was active as a soprano. Mrs. Carson, however, decided to devote herself to the piano and specialized in accompanying. In this capacity she assisted many vocal teachers in their studios in New York, and later taught piano in both East Orange and Nutley. Prior to her marriage in 1937 to Mr. Carson, she assisted him in his studios in New York and in Nutley. Her husband and a sister survive.

REINHOLD WAHRLICH, 61, bass-baritone and teacher, died in his New York home on Nov. 10. Born in St. Petersburg, he studied in Hamburg and Florence and sang in concert and opera abroad before making his American debut in 1909 in joint recitals with Kreisler. He is survived by his widow, the former Bertha von Turk-Rohn.

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"Off-Season" Classes in Small Towns Carry Music to New, Fertile Fields

Hanna Brocks Tells of Her Pioneer Plan to Establish Such Courses in Vacation Spots—How Activity Grew

Pioneer in summer teaching, Hanna Brocks, New York soprano and vocal teacher, is firmly convinced that intensive training during the vacation period can be as valuable to a student as concentration on studies only during the winter season.

Just returned from an active summer season in Burlington, Vt., Miss Brocks told the Musical Courier that she expects shortly to add North Carolina to her list of travels and summer activities.

"But not until I have fulfilled my work in Vermont," she added, "although the invitation has come to me."

A Pioneer Enterprise

"It all started ten years ago," Miss Brocks continued. "I was returning from a concert in Johnstown, Pa., when I met a charming couple from Bedford. The immediate result was an invitation to visit them. During that visit the idea came, Why not form summer classes in neighborhoods such as this, among people interested in music? The community was musical and many persons had summer homes there, so, to be brief, I did hold such classes for two years.

"Oneonta, N. Y., was the next step. I began by knowing only two people there, hardly enough to form a class. But through recitals, social visits, and talks on voice production, which were carefully listened to, I gathered enough interested people to begin activities.

"Thus far I have conducted this summer work in Pennsylvania, Massachusetts and New York State and, although it means my 'season,' what with my New York instruction, really extends from one year's end to the other, I am greatly interested in carrying the gospel, as it were.

"Of course, it needs a great deal of courage, tact, knowledge and love of human nature as well as knowledge of your art. To make the people in the small towns feel at ease, it is also necessary to talk to them of culture in general, languages, travels, all as part of the general idea.

"Reserved" Vermonters Thaw

"I must smile now as I think back about going to Vermont for the first time. Here, you know the folk are naturally reserved and not very demonstrative. The editor of the paper, after my first summer there asked me if I had found 'Vermont skulls hard to crack.' With such magnificent scenery, mountains and lakes, however, I believed that they had an appreciation of nature and also the arts and when I concluded the summer's activities with a pupils' recital, their enthusiasm as shown by their applause proved I had been right.

"The leading people of the city, in all walks of life, attended our 'social' and showed their keen interest. I am particularly fond of teaching group work believing that to have five or six equally trained voices sing two-part songs is better than a few individuals. And they all continue to practice over the winter.

"This summer Eva Musicant, who was my first pupil four summers ago and who in that time made as much progress as a New York student would in four winters, took part in our programs. She will continue preparation for her debut with me this winter in New York.

Carrying Out a "Mission"

"Although I have been invited to teach in two colleges in Vermont, I prefer to continue my summer work and carry out what I call my mission, working out the plan of bringing the best in music to the smaller communities by their own people and teaching my own method which is a short-cut approach to individual tone-production, laying a solid foundation in the first summer so that in the second we can continue where we left and nothing has been forgotten.

"Not only do I get great joy out of my work, but I meet and have as friends people who are worth knowing."

H. A. S.

HANS HORWITZ

Hans Horwitz, Conductor and Coach, in U. S.

Hans Horwitz, composer, conductor and coach, has joined the New York musical colony, coming here from Europe. Mr. Horwitz received his musical education at the Vienna State Academy for Music, studying piano with Franz Schmidt and conducting with Alexander Wunderer.

In 1935 he made several tours in the United States as pianist and accompanist. Among artists for whom he has accompanied are Gaspar Cassado, cellist, who last season played his sonata for that instrument; Orlando Barera and Erica Morini, violinists, and Hertha Glatz, contralto. In 1937 Mr. Horwitz played under Toscanini and also played the piano part in a performance of the Petrouchka Suite directed by Artur Rodzinski.

He toured Italy in 1929 as a pianist, and the following year was first conductor at the Stadttheater in Iglau, Czechoslovakia, and also toured Slovakia as a conductor. He served as conductor and opera coach at the Stettin Stadttheater, and in 1932-33 toured Italy as a conductor. Mr. Horwitz was for a time first conductor at the Vienna Stadttheater and for two years was official coach of the opera school of the Vienna Academy and coached members of the Staatsoper in that city.

Lecturer on opera and symphonic literature, he has also taught piano and theory. His compositions include forty Lieder, three string quartets, a quintet for clarinet and strings, a cello sonata and numerous piano pieces and chamber music scores.

FLORENCE FOSTER JENKINS

Florence Foster Jenkins Heard in Annual N. Y. Recital

An audience which crowded the grand ballroom of the Ritz-Carlton Hotel, New York, on Oct. 26, gave an ovation to Florence Foster Jenkins at her annual song recital. Following a Handel air Mme. Jenkins offered Bach's My Heart Ever Faithful, with vocal agility and flexibility. The Queen of the Night aria from Mozart's Magic Flute, was sung in the original key, the soprano having no difficulty with the tones in alt, including several high F's.

Three items, by Gretchaninoff, Rimsky-Korsakoff and Rachmaninoff, sung in Russian, were given with keen appreciation of their contrasting moods. Her singing of Clavelitos resulted in a demand for an encore and she added Kostelanetz' Interlude. In Lo, Hear the Gentle Lark, sung with good coloratura effect, with another high F, the assisting flutist was Louis Alberghini. Jennie Black's It Is Night brought fine climax and Serenata Mexicana, won applause also for Cosme McMoon, its composer, who was at the piano. It had to be repeated. A string quintet, instrumented by Ruth Halle, assisted in this. Mme. Jenkins called Olga Bibor from the audience to accompany her and added an Hungarian song. Three brilliant costumes and her charming personality added to the program.

The Pascarella String Ensemble played items of Beethoven and Schumann.

F. W. R.

Kerstin Thorborg Arrives

Kerstin Thorborg, Metropolitan Opera contralto, arrived on Nov. 3 on the SS. Stavangerfjord from Norway.

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MRS. FLORENCE WESSELL,

in the garden of her summer home at Beverly, Mass., where several of her artist-pupils studied with her during the vacation. Mrs. Wessell has re-opened her New York studio preparing pupils for radio, opera and recital. Many of her students were active in recitals in Canada and the United States last summer.

Luboshutz and Nemenoff Will Introduce New Scores

Seven works, not only new to New York but still in manuscript, will make up the program on Jan. 16 in Town Hall for Pierre Luboshutz and Genia Nemenoff, duo-pianists. The only score not a novelty will be Mozart's sonata for two pianos.

The novelties include Vittorio Giannini's concerto for two pianos, written especially for these artists and dedicated to them; Lev Conus' arrangement of the overture to Mozart's Marriage of Figaro, for two pianos; Mr. Luboshutz' arrangement for the duo-players of Rimsky-Korsakoff's Capriccio Espagnole; Valse Tragique, by Felix Fox, dedicated to Mr. Luboshutz and Miss Nemenoff; New Dance by Wallingford Riegger; Bach's Choral Prelude, arranged for two pianos by Boris Goldovsky; and Mischa Portnoff's Fantasie for Two Pianos.

Juilliard Graduate School Will Present 3 Operas

Three operas are listed for the season at the Juilliard Graduate School. Offenbach's Tales of Hoffmann will be presented next month and Wolf-Ferrari's Le donne curiose and Mozart's Cosi fan tutte in the early spring.

Two orchestral concerts, three concerto programs, for which both conductors and instrumentalists will be selected from the student body and a program of original orchestral compositions by students in the composition department of the school also are listed.

Although the operas and concerts will be open only on invitation, the annual subscription series of concerts will be offered. Five concerts of concertos for piano, violin, cello, flute and singing with orchestral accompaniment will be offered. Soloists will include faculty members of the Graduate School and of the Institute of Musical Art. The proceeds will be given the Students' Aid Fund.

Six afternoon chamber music programs and fortnightly student recitals are also scheduled.

Tuthill Oratorio School Opens Season With Two Scores

The Tuthill School for Oratorio (James A. Brown Tuthill, director), opened its season on Oct. 26 by presenting Stainer's The Crucifixion in the Carnegie Chamber Music Hall. This was followed by Gaul's oratorio, Ruth. The sincerity of the singing merited a larger audience for these two familiar scores. Listeners were rewarded by the carefully rehearsed reading given by Mr. Tuthill's choristers.

Of the soloists, Augustine Jaquillard, soprano, and James Curtis, tenor, were outstanding. Others who gave good readings were Mary Boyd, contralto; Alba Clawson, soprano; John Green, bass, and Wallace Matice, bass. Alice Wightman provided capable accompaniments and the ensemble singing was more than adequate. On Dec. 14, Dudley Buck's Coming of the King and Harry Rowe Shelley's Christmas Chimes will be presented.

G. F. B.

Virovai Starts First Tour

Robert Virovai, violinist, who made his American debut last season, began his first cross-country tour on Oct. 22 with a recital in Constitution Hall, Washington, D. C. He also appears this season with many orchestras including the New York Philharmonic-Symphony, Detroit, Pittsburgh, Kansas City and Minneapolis symphonies.

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Academy of Vocal Arts Adds 7 Scholarships

PHILADELPHIA.—Seven new applicants have been awarded scholarships since the opening of the winter term of the Academy of Vocal Arts. The students, who will study the full operatic course are: Doris Blake, Emily Ann Buckley and Helen Pfuelb, of Philadelphia; John Harrold, Ventnor, N. J.; and Mary Brumblay, James Pease and Lawrence Richardson from Indiana.

The repertoire for study this year includes in their entirety The Magic Flute, Manon, Il Trovatore and Das Rheingold and classes have already started on these.

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ADVERTISING INDEX

	Page
ABT, Cybelle	33
Alberti, Solon	28
Alberti-Speth, Fleeda	27
Altglass, Max	31
Althouse, Paul	30
American Academy of Dramatic Arts	33
Andersen, Stell	2
Anderson, Elsie	33
Anderson, Oscar W	18
Antoine, Josephine	13
Apollo Boys Choir	2
Arden, Cecil	27
Arendt, Elsa Harthan	33
Aubert, Roger	2
Auditorium Building	33
Autori, Franco	28
BACHNER, Louis	27
Baklor, Elsa	33
Baldwin, Richard	28
Balestrieri, Giuseppe	2
Bali and Java Dancers	2
Balleta Joosa	2
Ballon, Hedda	34
Balokovic, Zlatko	2
Bampton, Rose	13
Barer, Simon	2
Barrere-Britt "Concertino"	19
Barrows, Harriot Eudora	28
Bartlett, Michael	31
Baum, Kurt	33
Beach, Mrs. H. H. A.	28
Bellafiore, Nino	19
Bellini, Renato	17
Benenson, Vera	32
Bentonelli, Joseph	2
Bertram, Georg	27
Berumen, Ernesto	27
Bigalli, Dino	28
Bishop, Frank	2
Bjoerling, Jussi	18
Blaisdell, Frances	28
Blatherwick, Barbara	33
Boice, Susan	27
Bonelli, Richard	2
Borzi, Agata	2
Boyce, Alfred	27
Brady, William S.	27
Braun, Leo	27
Briselli, Iso	30
Britain, Radie	28
Brocks, Hanna	27
Brosa, Antonio	32
Bryant, Marshall	27
Buccini School of Languages	33
Buckingham Hotel	29
Buehendorf, Francis	28
Burnham-Wragg Piano School	27
Burton, Arthur M.	33
Bustabo, Guila	2
Butler, Hanna	33
Buxton, Eugenia	2
CAMPBELL, Vance	19
Carson, Leon	2
Carter, John	2
Casadesus, Robert	2
Case, Harriet	28
Cavadore, Giuseppe	33
Chanivecky, Rose	33
Charbonnel, Avis Bliven	28
Chenee, Ann	28
Chester, J. & W	34
Chicago Musical College	2
Chiesa, Vivian Della	30
Chigi, Alfred	33
Chittenden, Kate S.	28
Cincinnati String Quartet	28
Cleveland Institute of Music, The	34
Clovis, Hall and Steele, Eleanor	2
Coleridge-Taylor, Avril	32
Collins, Edward	34
Cook, Naomi Cullen	18
Copley Concert Management	15
Coreau, Annette	28
Corigliano, John	31
Cottlow, Augusta	33
Crawford, Elizabeth	33
Cristea, Josef	33
Crooks, Richard	2
Czerwonky, Richard	33
DARWIN, Glenn	31
Dellera, Riccardo	28
Delta Omicron	28
De Sellem, Elaine	28
Devries, Mr. and Mrs. Herman	18
Dickenson, Jean	31
Dickinson, Clarence	28
Dickson, Donald	2
Dilling, Mildred	28
Dodge, Rebekah C	32
Dornay-Culp Studios	30
Dounis, D. C	2
Dragonette, Jessica	2-17
Drake, Charles N	15
Draper, Freda	33
EASTMAN School of Music	2
Edkins, Alden	31
Elliot, Byrd	2
Elman, Mischa	2
Elmore, Robert	28
Embree Concert Service, Inc.	2
Erb, John Warren	28
Ernestine, Mathilde	28
Esin, Sonia	33
Evans, Wilbur	31
FIEDLER, Arthur	28
Files, Ada Belle	33
Findlay, Francis	2
Fleischer, Editha	2
Fletcher, Lola	34
Fletcher, Stanley	33
For Sale	34
Forest, Frank	2
Frantz, Dallas	13
French, Isabel	33
Fuchs, Viktor	31
GAILLARD, Mrs. Theodore A	27
Galamian, Ivan	33
Ganz, Rudolph	18
Gerhart, Russell	28
Giannini, Dusolina	2
Gieseking, Walter	18
Gontard, Paula	30
Goodwin, Esther	34
Gorodnitzki, Sascha	2
"Gowns"	34
Grainger, Percy	2
Grasse, Edwin	27
Gregor, Henry	34
Grobe, Edouard	2
Gundry, Roland	2
HARRIS, Edward	27
Helfman, Max	34
Hellen, Nora	33
Hero, Stephan	2
Herrick, John	30
Hess, Myra	2
Heyman, Katherine Ruth	27
Hier, Ethel Glenn	33
Hoffmann, Ernst	2
Hofmann, Josef	2
Hofheimer, Grace	33
Horwitz, Hans	28
Hoyen, George	28
Huapala	31
Hubert, Marcel	2
Huhn, Bruno	27
Hunn, Doris Adams	34
Hunt, Mildred	34
Hutcheson, Ernest	2
INDIANAPOLIS Symphony Orchestra	2
Institute of Musical Art	17
Irwin, Richardson	28
Ish-Ti-Opi	2
JANOWITZ, Otto	28
Jepson, Helen	13
Jolas, Jacques	33
Jolliffe, Norman	27
Jompulsky, Harry	28
Jones, Parry	32
Juilliard School of Music	2
KAYE, Milton	33
Keane, Inc., Michael	14
Kelberine, Alexander	2
Keller, George	19
King, Bruce Spencer	34
King, Jessie	2
Kipnis, Alexander	18
Kirk, Osseult	33
Knight, Felix	2
Kramer, Selma	33
LAFORGE-Berumen Studios	2
Laholm, Eyvind	2
LaMar Grace	33
La Motte, Lila	34
Land, Arthur Harold	34
Lanier, Helen	33
Lawrence College Conservatory	33
Lawrence, Marjorie	2
Le Blanc, Arthur	2
Lehmann, Lotte	2
Leopold, Ralph	31
Lev, Ray	2
Levinskaya, Maria	19
Levy, Heniot	33
Liebling, Estelle	2
Liebling, George	33
Love, Mark	2
Luening, Ethel and Otto	34
Lurgan, Lord	31
MAC CONACHIE, Margaret Ellen	28
MacCue, Beatrice	30
Magee, Edythe J	28
Mahoney, Julia	31
Maiman, Earl	2
Makanowitzky, Paul	32
Malko, Nicolai	2
Malone, Robert	34
Mannes Music School	2
Marcus, Adele	33
Margolis, Samuel	28
Martinelli, Giovanni	2
Martini, Nino	13
Mathieu, Andre	33
Mayle, Helena	33
McArthur, Edwin	28
McChesney, Ernest	2
Melchior, Lauritz	2
Melvin, Mary Armstrong	31
Meltzer, Edward	28
Menuhin, Yehudi	13
Michigan State College	17
Miles, Hazel Weiler	17
Mittell, Philip	27
Monroe, Lucy	2
Moore, Grace	2
Moore, Vera	32
Morini, Albert	2
Mott, Alice Garrigue	27
Munro, Julia Larsen	27
Musikonsky, Paul	2
NATIONAL SYMPHONY ORCHESTRA	2
Newton, Ivor	32
New York College of Music	27
New York Philharmonic-Symphony String Quartet	2
Nichols, John W.	28
Nilssen, Sigurd	31
Norris, Jean	32
Novaes, Guiomar	30
OBERLIN CONSERVATORY	35
Onofrei, Dimitri	33
Orton, Dorothy	31
Ott, Bertha	28
Ottone, Augustus	33
PADEREWSKI, Ignace	30
Pandolfi, Frank	34
Parronchi, Bernard	28
Pascarella Trio	28
Pascoe, Harry W	34
Peabody Conservatory	18
Pemberton, Virginia	30
Perfield, Effa Ellis	28
Phi Beta	28
Philo, Viola	30
Pieco, Millo	27
Pickering, George H.	27
Pinza, Ezio	2
Poole, Valter	28
QUILLIAN, James	28
RANDOM House	16
Raymond, George Perkins	17
Read, Gardner	28
Reimers, Paul	27
Repper, Charles	14
Rethberg, Elisabeth	2
Reti, Rudolf	30
Riesberg, F. W.	27
Rio, Mme. Anita	27
Roeder, Carl M.	27
Roesgen-Champion, Marguerite	32
Roosevelt, Emily	2
Rosati, Enrico	17
Rosenak, Leo	30
Ross, Stuart	27
Rossi-Diehl, Courty	28
Rousseau, Louis	33
Rudnitsky, Alvin	2
Ruisi, Nino	30
Russ, Elmo	28
SAIDENBERG Symphonietta	33
Sample, John Dwight	18
Saroya, Bianca	33
Sayao, Bidu	2
Scarpetti, Francesco	33
Schmidt, Mae Doelling	34
Schoettle, Elmer	33
Schonwald, Grete	28
Schuster, Joseph	2
Schwerke, Irving	32
Semino, Norina	32
Serkin, Rudolf	2
Sharnova, Sonia	2
Sigma Alpha Iota	2
Signorelli, Michael	33
Sims School of Music, Lee	2
Skilton, Charles Sanford	28
Sorey, Vincent	33
Spada, William	28
Spalding, Albert	2
Spear, Thelma	28
Steele, Eleanor and Clovis, Hall	2
Stern, Isaac	2
Stillman-Kelley, Edgar	27
Stueckgold, Jacques	27
Sturani, Cesare	28
Swain, Edwin Orlando	27
Swayne, Wager	17
Sweney, Josephine	27
Szantho, Enid	2
TAGLIAFERO, Magda	32
Taylor, Bernard U.	27
Tennyson, Jean	2
Thompson, Henry	34
Tibbett, Lawrence	13
To Sublet	34
Trevisan, Vittorio	28
Trucco, Vittorio	28
Tully, Alice	2
Tuthill School for Oratorio	33
Tweedy, Maude Douglas	27
VALOIS, Marie	32
Vanderbilt Studios	34
Van, Monna	33
Verson, Cara	18
Virgil School of Music	33
Virovai, Robert	2
Vita, Arturo	31
Von Harten, Georg	32
Votipka, Thelma	33
Vronsky & Babin	2
WAGNER, Oscar	2
Ward-Belmont Conservatory	33
Warner, Ardelle	2
Wells, Howard	33
Weschler, Angela	30
Wessell, Florence	2
Westminster Choir College	33
Wightman, Alice	28
Wittgenstein, Paul	16
Wummer, John	31
YON, Pietro	28
ZAPPONI, Ricardo	2-17
Zeiser, Harry	28
Zeppilli, Alice	19
Zuch, Annett V.	33

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